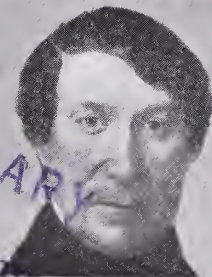
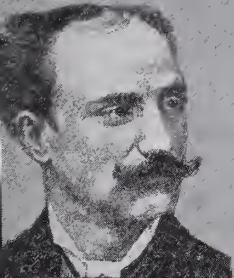
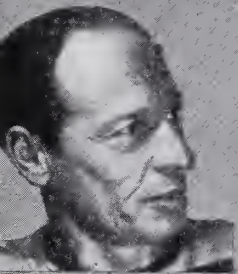
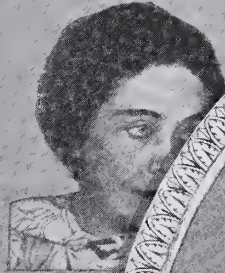
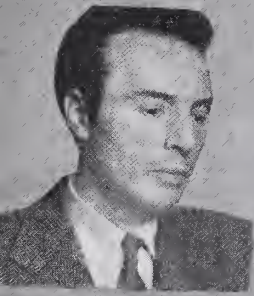


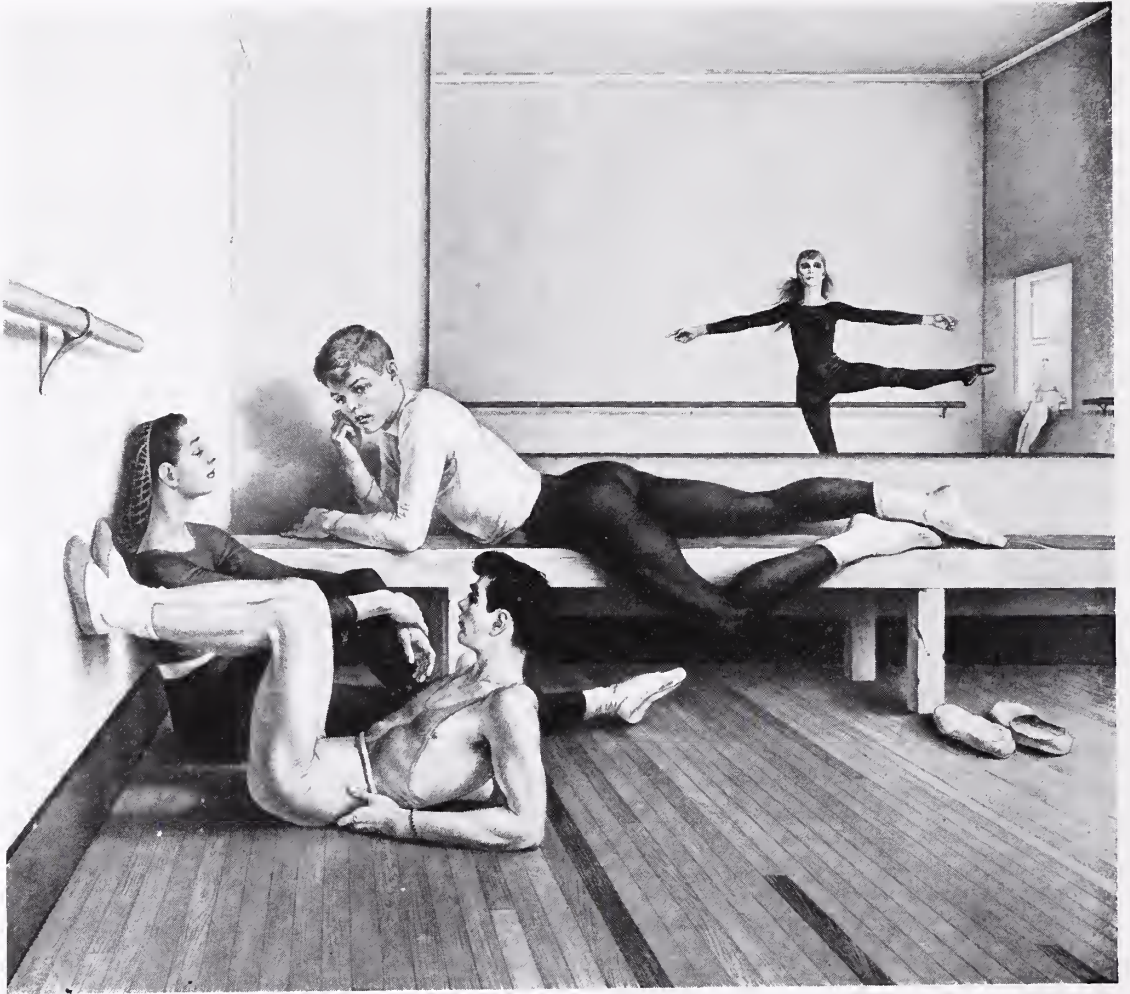
# *Dance Index*



EUROPEAN DANCE TEACHERS  
IN THE UNITED STATES

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# *Dance Index*

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*Editor*

DONALD WINDHAM

## *Comment*

Ann Barzel, her devotion to the dance and her collection of clippings, books, photographs and films resulting from it, are well known to dance enthusiasts not only in her native Chicago but throughout the United States.

The vast subject which she attempts to cover in the limited space of this triple issue of DANCE INDEX, is a valuable and comprehensive outline of our history of the dance. For from whatever angle we approach the history of dancing in the United States, we always eventually turn to the dance teachers and schools. As, in a sense, all teachers in the earlier days, were European, and the point at which they ceased to be foreign and became native is not definite, Miss Bar-

zel's monograph not only expounds its title subject but by connotation suggest the broader history of the development of all our theatrical and social dancing from 1672 to the present day. It is a framework with the pedagogical sections filled out, a framework in which the earlier DANCE INDEX monographs on such figures as Augusta Maywood and Mary Ann Lee find their place, and into which subsequent articles on George Washington Smith, The Black Crook and other subjects will fit. Our material on the Dodworths and Petipas are seen in better perspective through Miss Barzel's present monograph, and the prints mentioned in Mr. Chaffee's American catalogues assume new significance.

THE COVER is a montage by Joseph Cornell. Surrounding the pupil in the center, reading left to right from the top, are George Balanchine, Bronislava Nijinska, Michel Fokine; (second row) Mary Wigman, Louis Chalif; (third row) Adolph Bolm, Elizabeth Menzeli; (fourth row) Rosina Galli, Stefano Mascagno; (fifth row) Enrico Cecchetti, Malvina Cavallazzi and A. I. Papanti. The classroom scenes checkerboarded between are all taken at the School of the American Ballet.

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# EUROPEAN DANCE TEACHERS IN THE UNITED STATES

BY

ANN BARZEL

From the beginning there was dancing in America. The colonists brought it with them from their European homes, and of course the ones who were smarter and more agile, or who had had lessons in the old country taught the others. In 1672 a dancing school was opened in Massachusetts. It closed shortly, but soon Charles Bradshaw received permission from the Selectmen of Salem to operate an academy "so long as he kept order." Francis Stepney, stirred up a tempest when he tried to teach "mixt dancing" there in 1685. In 1716, a Boston dancing master named Enstone ran a school against which there seemed to have been no official objections.

It is reasonable to assume these teachers were English and the dances they taught were the country dances described by Playford in *The English Dancing Master*. The artificial decorum of the second half of the 18th century soon called for something more. The supremacy of the French in the world of dance was conceded even in New England, and in 1755 Mons. Lawrence D'Obleville of Paris taught dancing and good manners to the children of Salem and surrounding towns. He had competition from Messieurs George and Rob-

ert Virat, who taught dancing, fencing, music and French in Salem and Marblehead. The tuition charge for this inclusive curriculum was two dollars per quarter.

In the southern states dancing was taught by the European tutors imported to educate the new American generation in the ways of its fathers. Often French indentured servants taught dancing to the children of several plantations. There was Stephen Tenoe, a servant on a Virginia estate who held classes in Hampton, Yorktown and Williamsburg. A servant named Charles Cheate taught in Virginia, and was accompanied by another servant who fiddled. Only ballroom dancing was taught, and with it came a rigid course in deportment. The purpose of the ballroom dances of that period was not to give pleasure to the dancers, but to show that they were gentlemen and ladies by the polish of their manners and the grace of their movements. That is, perhaps, why Thomas Jefferson in 1783 wrote his daughter Patsy that she must practice her dancing from ten to one o'clock every other day.

The dances taught at this time were the Minuet, Allemand, Rigadoon, Louvre and Cotillon. Horn-

pipe steps were included and there was instruction in "graces of the head, body, arms, wrists hands, fingers, toes." The pupil also learned "sinks, risings, bounds, twirls, twists, mercuries, confers, flourishes, and curtsies à la mode."

New York was a center of dancing, and of dance teaching. Among the first European teachers were Peter Vianey whose ad in the New York *Mercury* of 1786 vouched for his good character, and John Trotter who advertised in the same paper that he had been teaching on Pearl Street since 1752. A Mr. Hulett announced in the New York *Mercury* of Sept. 24, 1759 that he took "this method to acquaint the general public and Ladies of this Town that he cannot get a room for a dancing school this winter, but will attend at their own houses if they will honour him with their commands." This was probably the Mr. Hulett mentioned as ballet master and fiddler in Hallam's troupe that played in New York in the 1750s. In 1787 he established a school on Little Queen St. in New York. The John Hamilton Hulett and David D. Hulett who were listed as dancing masters in the same city circa 1825 were probably his sons.

In 1774 Signor Tioli taught in Philadelphia, and on May 5 1774 Remington's *Gazeteer* carried this announcement:

"Pietro Sodi—Dancing Master—will teach the minuet and luvre the Daughin minuet, the German dance called l'Allemand, the cotillion of his composition and other figured dances in a short time. He has been dancing master in all the Courts of Europe, and last at London."

Among the refugees from the political unrest in France were many dancing masters. A newspaper dispatch of 1787 complained of the "swarms of dancing masters" among other "undesirables" coming in from Europe.

The dancing master and his assistants often appeared in a *divertissement* or exhibition dance at balls and concerts. The New York *Daily Advertiser* of Sept. 7, 1790 tells of a ball to advertise the school of Mons. St. Aivre of No. 69 Cherry St. Mons. and Mme. St. Aivre were to perform a dance, and Mons. St. Aivre and Mr. Cammas would dance *Duette de Felix—Ou je pars demain d'aurore*. This same St. Aivre presented Peter the Indian in a War Dance in 1791.

There were few American theatres until late in the 18th century and therefore little theatrical dancing, and little teaching of theatrical dancing. Baltimore and Charleston, the gayest of the southern cities, had the most extensive theatrical seasons, and the French dancers among the players often became teachers. If a dancer was graceful on the stage it was assumed he could teach ballroom dancing; so we find Mons. Roussel, a principal male dancer in a theatrical troupe playing in Baltimore, opening a ballroom dancing academy in that city in 1782.

It is not farfetched to suppose that there were some who came to him for training in stage dancing, however, as the Dennis Ryan Co. with which he danced listed a *corps de ballet*.

There is reason to believe that Mons. Roussel also taught ballroom dancing in Philadelphia, for he must be the "Mr. Russel, of an itinerant stock co., [who] first introduced to the polite society of Philadelphia the step called 'the pigeon wing' in the year 1785." [*Hawkers and Walkers in Early America* by Richardson Wright.]

Charleston's history of theatrical dancing had started in 1734. The first teacher was English-trained Henry Holt who both danced on the stage and conducted a school. A Mr. Godwin, who may have been the Godwin, assistant of Tioli in Philadelphia, danced hornpipes on the stage and also had a very popular dancing academy on the side.

When the French theatre was established in Charleston late in the 18th century, French ballet masters Alexander Placide and Francisqui (of the Opera, Paris) produced pastoral ballets as well as between-the-acts *divertissements*. Placide also produced ballets in New York and Philadelphia, where his often quoted remark on choosing coryphées, "Give me de pretty Vimmens: I don't care, den, for de talent" make it clear that the company was partly recruited in America and trained by him.

Pierre Tastel, a French dancing master, came to Charleston in 1791, and kept a very elegant academy where he taught ballroom dancing.

Charleston of 1794 was also the scene of activities for two English choreographers, William Francis and James Byrne. Later these two toured all over the states and recruited new people for their troupe. Some of these dancers were from





ALEXANDER PLACIDE, (Harvard Theatre Collection)

the French company and a few were Americans. To these Byrne taught the hornpipes, jigs and Harlequin, the accepted theatrical fare. He also produced the Irish and Scotch ballets in which he specialized. His ballets included acrobatics, and the printed playbill for one of their performances sets forth the highlight of the evening as, "Dances and feats of strength and skill."

The Harlequin dances of the period were passed down from father to son, or taught to an apprentice who in turn passed them on.

A Mons. Lege, who was in the company that toured with Byrne, did some large scale if not thorough teaching and produced in Boston a spectacle in which only children appeared. Although he picked the youngsters for their forwardness, Ballet Master Lege must have taught a few rudiments which may have been sufficient training for some to remain dancers for a good many years.

In 1823 there arrived in Boston a musician and dancer named Lorenzo Papanti. Born in Leghorn,

Italy in 1799 and well-educated, he had been an officer in the body guard of the Duke of Tuscany, but had become involved in some political disturbances and left Italy in a hurry. Since he played the French horn he enlisted as a musician in the ship's band of the U.S. Frigate Constitution, which was then leaving an Italian port, and soon arrived in Boston.

Signor Papanti's charming manners and air of culture made it possible for him to meet the social leaders of Boston. He became a violinist at the old Federal Street Theatre, but he definitely knew the right people, for in the same year (1823) he was appointed master of deportment and dancing at West Point.

In a short time he returned to Boston and opened a dancing academy on Tremont Row. The equipment of this well-patronized establishment included elaborate chandeliers with glistening prisms, a spring floor and many mirrors. Signor Papanti was prepared to teach ballet as well as ballroom dancing, but there was no demand for such instruction in the circle in which he moved.

Political unrest in Santo Domingo caused many Frenchmen who were there to come to the United States, among them Victor Guillou who taught fencing, French and dancing in Philadelphia until 1827. He published a noteworthy book on dancing which he had translated from the French of Gourdoux.

In the early 19th century in New York Pierre Lannay, a professor of dancing, ran a Pension Française. Other French dancing Masters in New York at that period were Lamiche and Charles Berault, John Bossieux, John Charreaud, Kuion Degrandvil, Auguste Verbecq, and John Yvonnet. Many of these were retired theatrical dancers.

Mons. Xaupi, a Frenchman, first taught in Virginia and in 1833 moved to Louisville where he opened a dancing school in the ballroom of a Mons. Giror. He planned to have monthly balls there, but died in a cholera plague after less than two months in his new location. A son survived and taught in St. Louis until about 1880.

There were many more French teachers in many cities. Merely listing their names is pointless, but what they taught is important for the American conception of a dancing school has its roots in their period. Ballroom dancing was their

chief subject and since then ballroom dancing has been considered the chief function of a dancing school. The ballet schools of Chicago still pay a tax for the same kind of license a taxi-dance-hall obtains. Ninety percent of the dancing schools in America, outside the professional schools in a few metropolitan centers, teach ballroom dancing as well as theatrical dancing. The tie-up between these two entirely different forms of dance remains a fixed idea in the mind of the public. It is not merely because the same word covers both fields. Their histories really overlap at most points in the United States.

Such ballroom dances as the gavotte and minuet had the same steps as stage dances and the early ballroom guides abound in terms descriptive of ballet steps—*glissade*, *chassé*, *coupé*, *pirouette*, *pas marché*. The five positions of the feet are illustrated in every early book on social dancing, and this same terminology is used to describe ballroom dances today. What startling results we would have if some one tried actually to execute one of these dances in accordance with what the terms meant originally in the world of ballet dancing!

Ballroom dancing was the mainstay of the dancing school all during the 19th century, but there was some training in theatrical dancing during the period which corresponded to the Romantic Era of ballet in Europe. The cultural ties between the two continents were strong and showed many effects. French, English and Italian dancers toured the new world. Their ballet masters recruited their corps de ballet in America, and trained or rather half-trained them, so they could serve as background for the star in the famous full-length ballets.

Some of the European dancers retired and remained here to teach. The demand for teachers grew as the European stars who came to America found the corps de ballet here inept. Writing of Mlle. Francisque Hutin, a French star visiting New York in 1826, Joe Cowell in his *Thirty Years Among the Players* (published 1844) described the corps de ballet thus:

"poor half-dressed supernumerary women, now made for the first time in their lives to stand upon one leg, who tottered bashfully and looked



HYPPOLITE MONPLAISIR, 1856  
(Collection of Joseph Cornell)

as foolish and about as graceful as a plucked goose in the same position."

In 1839 Paul and Amelie Taglioni, distressed by the lack of training of the corps they had hired in New York, were very shocked by the Baltimore ladies whose stage deportment was so bad they actually seated themselves on the stage and smoked while Paul Taglioni performed his *pas seul*. Only in Philadelphia, where there were several good ballet schools, could the Taglionis and other companies recruit proficient members for their corps de ballet. Later Paul Taglioni himself taught American ballerina Mary Ann Lee the *Tyrolienne Dance* made famous by his sister Marie.

When Fanny Elssler came to America she paid her ballet master Sylvain, one hundred and fifty dollars a week, and, as related in her diary, the major part of his duties consisted of gathering and drilling ballet recruits in each town. About



MONS. SYLVAIN WITH FANNY ELSSLER, 1841  
(Collection of George Chaffee)

his experiences in Havana Elssler wrote: "It appears that M. Sylvain has desperate work to get up a corps de ballet. The town has been ransacked and rewards offered; but such a thing as a danseuse of the lowest degree is not to be had. There are a few who practice Spanish dances, but they carry their heads far above ballet work. Their noses rose haughtily at the bare mention of such degradation."

The idea of mulatto *Sylphides* rather intrigued the sophisticated ballerina, and a few unpromising girls were gathered. The hilarious opening performance was written about at great length. The brown bosoms of the bulky dancers so bothered the manager of the theatre that he had them covered with yellow chemisettes. However, this made the black arms and legs of the girls look even more incongruous and Sylvain went to work on them with a pail of whitewash and a brush. Of course the audience tittered at these apparitions, and they became so confused that Sylvain had to count for them and shout directions from the wings. Finally, all the *corps* ran off the stage except one who, when she realized she was alone, turned sharply and galloped off in the opposite direction.

Of New York Elssler wrote: "great difficulty

was experienced in getting together a corps de ballet, not for want of material, but from timidity to run the risk of criticism."

When Elssler was in Philadelphia, ballet master James Sylvain taught *The Harlequin Dance* to an American dancer, George Washington Smith. Long before Smith died, at the age of 97, he passed on the dance together with the traditional mime, costume, etc. to his son Joseph C. Smith. In an interview in *Dance Lover Magazine* (March 1925), he told some interesting facts about the influence of James Byrnes on the Harlequinades, as taught by Sylvain, to whom he referred as "Sulvian." The dance Smith described seems very much like the *pas seul* of Harlequin in Fokine's *Carnaval*. There were *tours en l'air*, *entrechats six*, and *pirouettes*. Smith called the *entrechats*, passes in the air, and described accurately a *grande pirouette*: "Starting in second position with the leg straight out, I hop around until I get perfect balance. Then I bring my foot in and start with my head."

George W. Smith must have had other training besides Harlequin dancing, because when Sylvain returned to Europe, Smith partnered Elssler for the rest of her American tour. There is a picture of Fanny Elssler and George Washington Smith in the Grand Guignol in Paris, and a slipper of Elssler's remains in the possession of the Smith family in Philadelphia.

Pauline Desjardins, a soloist who came to America with Elssler, later married and settled in New York. In 1848 she was teaching at 54 Clinton Pl. as Mme. Desjardins-Grabier.

Mlle. Augusta, a French dancer, who came to America in 1836 and created quite a furore in the ballet *La Bayadère*, later retired in New York and opened a dancing academy where she taught deportment as well as ballet dancing.

The teachings of Sylvain and the other ballet masters who were merely interested in gathering together corps de ballets were necessarily not thorough and were presented in makeshift places. One of the few theatrical teachers who actually taught in a real school was a Frenchman, P. H. Hazard, who had danced at the Paris Opera (probably in the corps de ballet) and made his American debut at the Arch St. Theatre in Philadelphia in 1830. The same year he appeared at the Bowery Theatre in New York. Brown's *History*



of the *American Stage* has him dead in 1831, but this is obviously a misprint, for M. Hazard established a ballet school which is listed in Desilver's *Philadelphia Directory for 1837* as being located at 96 Fifth St., and in 1837, Hazard saw the debuts in Philadelphia of two of his American pupils, Augusta Maywood and Marry Ann Lee, both of whom appeared in *Maid of Cashmere*.

According to Brown's history there was a Mrs. Hazard who made her debut in Philadelphia on Feb. 11, 1839 at the Chestnut Theatre, in the ballet *Maid of Cashmere*. Since Mrs. Hazard was first appearing in 1839, eight years after Mr. Hazard came to America, it is highly probable that she was an American pupil of Mr. Hazard and had been trained by him. It is clear that aside from teaching ballet technique, this dancing master also taught roles, particularly that of the character Fatima in *Maid of Cashmere*.

Perhaps it was professional jealousy that prompted rival teacher Charles Durang, in his *History of the Philadelphia Stage*, to dismiss Hazard with brief mention. His name crops up only once, and then in connection with Augusta Williams (Maywood) "who became the pupil of Monsieur P. H. Hazzard [sic], a professor of dancing, then of this city, under whose tutelage she was prepared for the ballet etc."

Another Philadelphia school was that of M. Jules Martin, a Frenchman who first appeared in New York in 1839. He was the brother and partner of Mme. Lecomte whose troupe, which at first included Marius Petipa, danced in New York then toured New Orleans, St. Louis, Mobile and other cities during 1839 and 1840. Both Martin and Mme. Lecomte later retired and lived in Philadelphia where they taught dancing.

The emphasis in these French schools, as in the National Academy of their native land, was on acquiring graciousness of style and soft arm movements. The only technical detail to which much attention was given was neatness of footwork, developing suppleness of the arches and Achilles tendons. The admonition, "Keep the shoulders down" was considered the secret of good arms—and still is. The third position was used a great deal more than the fifth. It was the starting point for most exercises instead of the more extreme fifth position which is widely in use today.



MR. E. CONWAY WITH MISS DEBLIN AND MRS. CONWAY, 1827 (Collection of George Chaffee)

*Grands battements* were executed from third position until the 1880s.

Although almost outside the sphere of the present discussion of European teachers we must include the school of Mr. and Mrs. Charles Durang in Philadelphia. Charles Durang was an American, but his wife was Mary White, who had been born in London in 1802.

In addition to ballroom dancing Durang taught ballet, and the order of Durang's suggested lesson in spite of strange spellings of French terms was very much like that of a ballet class today. One almost forgets that after Durang there was a half-century during which the teaching of stage dancing retrogressed. His lesson consisted of:

1. Bending of knees in all positions
2. Grands and petits battements
3. Rond de jambes on the ground and in the air
4. Tems de courante
5. Coupés a la premiere, seconde et compsee
6. Attitudes
7. Grands rond-de-jambes
8. Tems de chaonne
9. Grands fouettés facing
10. Pas de bourrée
11. Pirouettes
12. Tems de vigeur

For the finish of the lesson there were *pas* that

emphasized the importance of "gait," by which no doubt Durang meant what we call "style."

Obviously a great deal of this technical balletic discussion is borrowed, along with the illustrations, from Blasis; and it is doubtful whether many pupils got this thorough technical training. A more likely picture is that of the subjects taught by the retired ballerinas like Mlle. Augusta, Mme. Lecomte and Mme. Desjardins. Their work usually included:

1. Mazurkas and complicated steps and rhythms.
2. Fan dances—to develop graceful movements of the arms
3. Curtseying—this was really part of showmanship—the perfect curtsey was low with the eyes taking in the whole auditorium from gallery to pit.
4. Glissade—to perfect leg and foot movements—special attention was paid to the pointing of the toe and marching on point.

The French dominated the stage and academies of the early 1800s, but English dancers supplemented. William G. Wells who was born in London came to Philadelphia where he danced on the stage for some years then retired to teach. In New York Mr. E. Conway, who had arrived the previous year with his wife and a Miss Deblin, opened a school on Duane St. He also kept on dancing and was ballet master of the Park Theatre in 1829. One wonders if he had anything to do with the training of the American Parker sisters who danced at the Park Theatre at the same time. Later Conway moved to Mott St. and by 1835 he was teaching at 406 Broadway.

\* \* \*

In 1847-48 Hyppolite and Adele Monplaisir, two French dancers, toured America. With them was Mme. Monplaisir's father Mons. V. Bartholomin, "First ballet master of the Imperial and Royal Theatres of Vienna, Brussels, Madrid, London, Paris." Since the troupe carried, besides the principal dancers, twelve ladies of ballet, sixteen supernumeraries and six children, his duties included training dancers as well as composing ballets. On the company lists was a Mlle. Celeste, a Mr. Corby (known later as an American comic dancer) and others, with such names as Thompson, Warton, Fletcher and Dunn that lead one to deduce they

were Americans who joined the ballet in this country.

About 1860 the Italian influence began to grow. One of the first Italian companies was the Ronzani Troupe which came to America in 1856 and boasted Cesare and Pia Cecchetti. Five year old son Enrico was along too, but he was not yet teaching. The company picked up several American dancers to whose training they added. Among these was Louise Lamoreux born in New Orleans in 1845. She had danced with a German company in 1852, but this must have been preceded by French training in her native city, for she was accepted as a leading dancer in the Ronzani Troupe. Cesare Cecchetti was ballet master of the company and he helped the American dancer to perfect her technique.

The playbills of the Ronzanis bear names as Gale, Jackson, Dalton—evidence that Americans had found their way into the Italian troupe.

In 1867 the Del Pol troupe of Italian dancers came to America. Josephine Morlacchi, one of the leading dancers, left and organized her own company. Before she could tour successfully she must have given some training to her recruits who included Americans.

\* \* \*

Meanwhile a specifically American manifestation developed, the itinerant dancing master. Of course Europe had its traveling dancers, but the American perambulating dancing teacher was more akin to the peddlers who pushed westward with their wares than to the troubadors and players of Europe.

The traveling dancing master was usually of French origin. In Lexington, Kentucky a Mr. Terasse turned up teaching French and dancing, and must have been well received as he prompted the statement that, "In most parts of the United States teachers of dancing meet with more encouragement than professors of any species of literary science."

Teaching dancing was not in itself lucrative, and many of these itinerants had other stock in trade, taught fencing, fancy writing, French cooking, lectured on temperance and did sums. There was a Peter Pelham who painted portraits, taught reading, writing and needlework and painted on glass as well as taught dancing. Many a tin pan peddler threw in a dancing lesson to clinch a sale.

In the dancing class of the '80s *le tournor* or the forcing-box was generally in use. This was a grooved wooden box in which the pupil placed her feet and stood for at least one-half hour before each lesson in order to get turned out. This was followed by *casser* or stretching the legs on the bar. If the teacher was a retired French danseuse she usually sat all through the lesson

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and tapped the time with a cane. She was invariably known as "Madame," a title that has clung to female ballet instructors all the way into 1944. Men teachers were either "Professor" or "Maestro." Practice costumes were of muslin, tied at the waist with a colored sash. During bar work it was often the practice to hold the edge of the skirt with the free hand. The most common corrections given by "Madame" or "Maestro" were, "Draw in the hips . . . Lower the shoulders . . . *Forcez sur le plié*"—valuable hints that show the teachers knew their business. The pupils were admonished to "smile" all during the lesson which consisted of "*jetés, balancés, ronds de jambes, pirouettes, pas de tournée, and entrechats à quatre, à six et à neuf.*" (And although we quote a contemporary account we take it with a big pinch of salt, since few American dancers ever got training as advanced as this, and certainly the corps de ballet, which did little more than march in various formations, had no need of a great technical range.)

The productions of *The Black Crook* with its ballet of 150 dancers were a tremendous stimulus to the teaching of dancing. Many of the European dancers imported for the original production and the several revivals remained in America to teach. Lavish spectacles became popular theatre fare and there was a demand for ballet dancers. Girls who were earning next to nothing in shops got into the corps de ballet and received a bit of training. These ballet girls, who worked for five dollars a week and the glamor which being in the theatre gave them, helped give ballet the aura and stigma of wickedness which it carried for decades. In fact, many an old-timer who has not kept *au courant* still winks when he says "ballet girl."

David Costa, the ballet master of the original *Black Crook* did a great deal of teaching to get his 150 dancing girls to appear successfully on the stage. The première dancers had been imported from Italy, France, the Berlin Opera, Covent Garden in London.

The Del Pol troupe of Italian dancers was used in the extravaganza *La Biche au Bois* and additional American dancers were trained to appear with them.

The Kiralfy brothers, Imre and Bolossy, did most to keep the ball rolling. They were Hun-

garians who came to America with a troupe of dancers that included their sister, Haniola, and several other Kiralfys—Kati, Emily and Arthur. The Kiralfys produced many spectacles including the extra special *Excelsior* and several revivals of *The Black Crook*. In *The Black Crook* revival they used three premières, nine solo dancers, a corps de ballet made up of twenty-three English girls and thirty-nine Americans, and a group of thirty-five children. The leading dancers were kept for the tour of the production, but American girls and children were recruited afresh in each town. For *Excelsior* the Kiralfys brought over from Italy Coppini, who was later ballet master at the Metropolitan Opera.

The usual procedure for the Kiralfys and other managers who were sending a spectacle on tour, was to send ahead an Italian ballet master to the next town. It was his duty to get together a corps de ballet and have it trained by the time the show was scheduled to open. An ad was inserted in the local paper which in one case read:

**WANTED**—Three hundred girls for the ballet in "The Blue Huntsman" at Bishop's Theatre. Call at stage-door at ten A.M. Monday.

The majority of those who answered the ad were factory girls whose families were still on the farm and would not know what they were up to. There were a few professionals who had been in other shows. For six or eight weeks these girls were taught the dances of the expected production. These consisted not so much of dance steps as of intricate marching and countermarching and posing to give the extravagant effects the show boasted.

The ballet master, usually in velvet coat and lavender trousers, was invariably disgusted with the greenness and lack of talent of these stage aspirants. John J. Jennings, who wrote of the theatre in St. Louis, Chicago, Milwaukee and Kansas City of the '70s said of the average corps de ballet:

But the corps de ballet! It was everything but a beauty. If there is anything likely to strike a theatre-goer as ludicrous, it is an awkward squad of overgrown girls, with gauze-garnished limbs and dissipated-looking blonde wigs. A precocious Ballet-debutante is a bit of Dead-Sea fruit shot

backward off Terpsichore's head. . . . The girl who was making her first appearance had not yet gotten over her splayfootedness, and every time she took a peep at the audience and began to realize the airiness of her costume and gawkiness of her manners, her knees knocked together fast enough to keep a few notes ahead of her chattering teeth. . . . The next line, who also may be classed as figurantes, are plainly to be distinguished by their natty air of sauciness and a noticeable clipping-off of the super-abundant clothing that encumbers the latest additions to the corps. The coryphees, though, are radiant in glittering, close-fitting silver mail, and there is acquired grace in their actions, and a high haughtiness to the toss of their heads.

During the run of *The Fairy Fountain* at the Theatre Comique in St. Louis, Jennings interviewed the ballet master who was attached to the theatre. His name was Signor J. F. Cardella and he had been trained at La Scala under Blozis [Blasis?] and Ousse. His wife was Mme. Gallati who danced at the theatre. Cardella who had been in America since pre-Civil War days rarely appeared in the ballets at the Theatre Comique. He taught for two or three hours a day, but there was no effort to instill real technique. All that he taught was steps. He showed the girls the dances for the next production and they rarely cared to learn how to dance. Cardella mourned the fact that there was no "sideboard practice." In fact bar work was disappearing in America not to emerge again until the twentieth century when it was at first considered something special, for the advanced pupil only. This ballet master makes it clear that the teaching of theatrical dancing was at a low pass. He is quoted as having said:

You have no schools here except the theatres, and girls when they come to learn the ballet, as they have often come to me, ask, "Do you think I can dance in a week or two?" It is absurd the way they want to do. . . . I say, "No you can't dance in a week or two, nor in a month or two; but if you want to practice for several months I can place you on the stage,"

Cardella's remarks on ballet in America and the adaptability of Americans to ballet dancing might have been made today. He said:

I know American girls can make good dancers if they are in earnest and apply themselves hard; they can make passable ballet girls even if they give only a fair share of their attention to the study. . . . American Ballet cannot be good, of course, as long as the public does not give it the attention and patronage it requires to make it good. In the old country the ballet is everything; in this it is comparatively nothing. They make it subservient to everything else on the stage. Managers do not care to pay for good troupes, and the troupes are consequently small and poor.

Italian dancers had been teaching in America for some time now, and from the time of the *Black Crook* to the early 20th century they dominated in the field of ballet. Most famous, and claimed by many American dancers and teachers as their instructress was Marie Bonfanti. She had been born in Milan and trained at La Scala. She came here as the principal dancer in the first *Black Crook* company. She became the toast of New York and married a man by the name of Hoffman. He came of a very wealthy banking family who disapproved of the marriage. Bonfanti and her husband went to Europe where he died. She returned to New York and the ballet and refused to have anything to do with the Hoffmans and their money. Afterwards she retired and established a school near Union Square, later moving to 1558 Broadway next to the old Palace Theatre. Many professionals came to her to perfect their meager training. A few of "our best people" took lessons, but it was all in the nature of a lark and signified no new respect for or recognition of dance training. Among Bonfanti's pupils was young Ruth St. Denis, who took a few lessons and realized this was not what she wanted.

Bonfanti taught in New York until her death in 1913. The school was probably continued by her assistants, because it was still listed in the New York business directory as late as 1919. A circular was issued by "The Bonfanti Studio—directress Mme. de Fonteny—9 East 59th St., N. Y. C." Mme. de Fonteny had been a pupil of Katti Lanner in England and had been at the Empire Theatre in London and with the Metropolitan Opera Ballet. Whether she was an assistant of Bonfanti or merely a successor is not clear.

Signor A. Novissimo who had been ballet mas-

ter with *The Black Crook* settled down to teach in New York as did Mamert Bibberyan. The latter was first at 26 Union Sq. and later moved to 6 E. 14th St. Lilla Viles Wyman, the well known Boston dance teacher, who studied with him in New York in 1893 remembers that there was talk of the 1893 *Black Crook* revival in his studio because Bibberyan had something to do with the dancing.

Leon Espinosa, who had first danced in America in 1850 with the Ravels and had had a brilliant career throughout Europe, returned to America in 1890 to be ballet master for the newly opened Madison Square Gardens.

Espinosa had been born in Portugal and with his family fled to Holland to escape religious persecution. In Holland he worked in a theatre and

then went to Paris where he was apprenticed at the Theatre Porte St. Martin, the home of many famous ballets and dancers. His teachers included Lucien Petipa. After becoming *premier danseur* at the Porte St. Martin, Espinosa toured the world with the Franck-Espinosa Troupe. They visited, Russia, India, Australia, Mexico and the United States. He was captured by Indians in the Rocky Mts. and was to be executed, but he conveyed to his captors through mime that he could show them that he danced better than they did. They allowed him to demonstrate, and he escaped during his dance. In 1858 Espinosa went to London where he married a dancer by the name of Mlle. Sophie and started raising a family that has distinguished itself in the annals of the teaching of dancing.

Leon Espinosa's ballet at the Madison Square Gardens included his son Edouard and his daughter Judith. The Italian names of the *secondas* in the ballet indicate that they were imported for the theatre, but the playbills also list "coryphées, 50 ladies of the ballet, and evolutions by 40 other ladies." It is not farfetched to assume that these one hundred or so dancers were American girls who were given instruction by the Espinosas—particularly since Edouard had special gifts as a teacher and was interested in the technical and pedagogical aspects of ballet. In fact he was the leading force in the movement which led to the codification and standardization that has put the teaching of dancing on the comparatively high plane it is on in England today.

Mme. Elizabetta Menzeli was another retired dancer whose pupils are dancing and teaching all over America today. Her career began when at the age of five she was enrolled at the Stadt Theatre in Breslau. She made her Berlin debut, together with her sister Elena, in the theatre where Taglioni was premiere. She had further training with Paul Taglioni, with Guillemont of the French Opera, with Ivan Justien of St. Petersburg and with Annette Kobler of the Court Theatre in Vienna. Elizabetta Menzeli had considerable success in Europe and then came to America in 1876 in an extravaganza titled *Ali Baba*. Later she toured with various Italian and German opera companies in which she served as ballet mistress, arranger and dancer. She usually appeared as *travestie* opposite her sister Elena. One of her best



MARIA BONFANTI, (Museum of the City of New York)



known roles was the title part in *The Dumb Girl of Portici*.

Mme. Menzeli coached the ballet girls in the various companies with which she was associated. In the '80s, while dancing in New York she started a professional ballet school in order, she announced, to train dancers for the American theatre so it would not always have to depend on European dancers. Her classes were held in her back parlor and pupils paid twelve dollars a month for daily lessons. The school was discontinued when Menzeli resumed touring.

After her marriage to Abner Bartlett, a well-to-do admirer, Menzeli retired from the stage and became active in the social life of Plainfield, New Jersey. Under the name of Mme. Iza Lezem she was soon teaching groups of socialites a mixture of ballroom, Delsarte and ballet dancing.

By 1893 Mme. Menzeli's marriage was on the rocks and she came to New York where she opened a dancing school for those seriously interested in ballet dancing as a profession. Her prospectus read, "Knickerbocker Conservatory, School of Ballet, Fancy, Stage and Society Dancing." She was a very exacting teacher and emphasized the fine points of technique in her classes. However, Menzeli was not at all conservative. The new dance vogues of the stage—the French Can-Can, Loie Fuller's Serpentine Dance, Delsarte posing—found their way into her school. Her normal courses for teachers were very popular through the early decades of the twentieth century.

In 1919 Mme. Menzeli moved to Cleveland where she taught until 1926 when she went to California. Although she was troubled by a hip injury she had suffered in a fall on a Philadelphia stage in the '80s she taught until her death at the age of 84 in 1934.

\* \* \*

It is interesting to note that in 1848 there were eight dancing masters listed in the New York directory, while at the same time there were eleven piano teachers, two singing teachers and three instructors of painting and drawing. By 1896 there were 63 dancing teachers, 18 elocution teachers, 7 fencing teachers, 15 zither teachers and 9 teachers of painting and drawing. In 1917 only 49 dancing teachers were listed.

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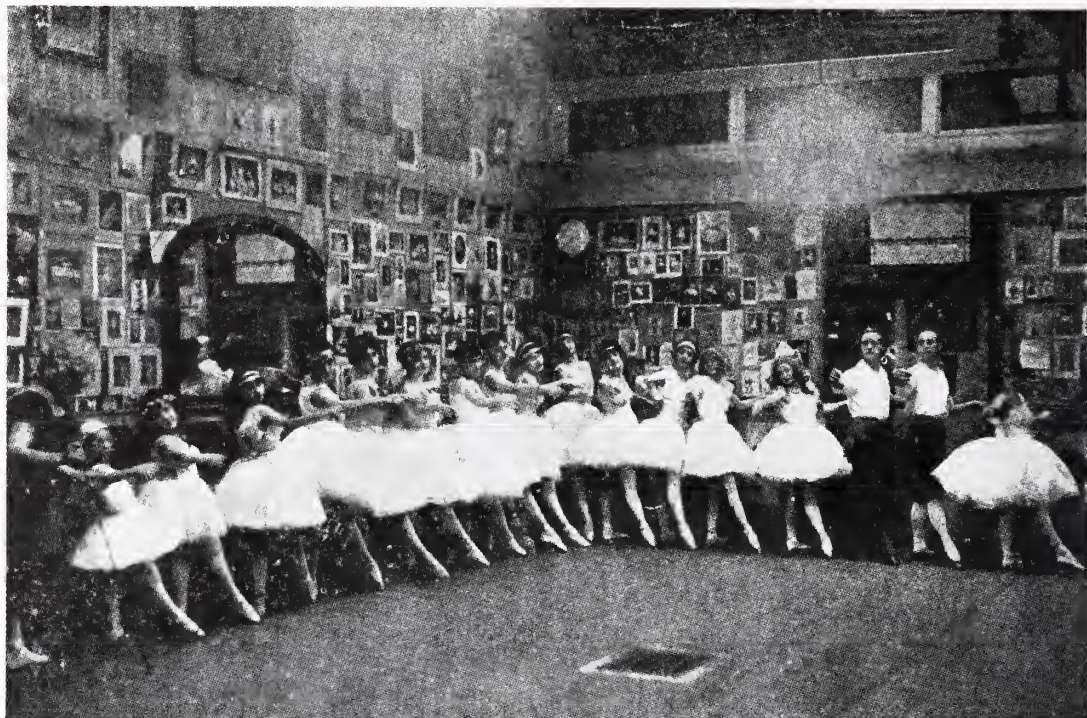
During the '70s, '80s and '90s a large number

of German dancing masters came to America. They taught a mixture of ballroom and "solo or fancy dancing." They attracted large classes of children to whom they taught cotillions and a vague type of work distantly related to ballet. The latter was to make the pupils graceful and was not meant as training for the stage. These fancy dances were exhibited at the balls given by dancing academies and at charity functions. The exhibitionism, more or less latent in every individual was stimulated, and many young ladies of good families found it perfectly proper to dance in public as long as it was for charity and there was no taint of professionalism. It was a step in making theatrical dancing respectable.

Ward McAllister, *arbitrator elegantiorum* of the '70s, organized quadrilles for various fortnightlies and cotillions in which the dancers rehearsed their steps many weeks in advance and wore elaborate costumes. In Mark Van Doren's *An Autobiogra-*



LEON ESPINOSA, 1857 (Harvard Theatre Collection)



MME. MENZELI'S BALLET CLASS, 1916 (New York Public Library)

*phy of an American* there is a description of a planned and prepared quadrille for a Mother Goose Ball that leaves no doubt that it was close to a theatrical exhibition.

Ability to arrange pageants and tableaux was an expected part of the equipment of these German proprietors of dancing academies. A typical dancing master was a Mr. Goetze who according to *Frank Leslie's Illustrated* of March 9, 1861, had arranged a carnival and tableaux for a Fancy Ball for the Arion Society of New York. By way of credentials Mr. Goetze, we are assured, was originally of Cologne, Germany.

On March 11, 1876 *Frank Leslie's* tells of a series of tableaux put on for a Masquerade Ball of the Liederkranz Society. The first scene represented the world before the dawn of civilization and consisted of Orpheus playing his lyre while salamanders and lizards danced. Subsequent scenes showed DeSoto, the Pilgrims, Columbia and the

Goddess of Peace surrounded by Industry, Art and Commerce, John Bull and the Suez Canal, and finally the struggle between the Russians and the Turks.

The most fashionable teacher of this ilk was Prof. Karl Marwig who had come to New York from Switzerland. (Ruth St. Denis, in her quest for instruction in dancing, had gone to him. He had thought her talented and offered to undertake her training without charge, but she had not found it possible to accept the offer.) On April 21, 1877 Prof. Marwig gave a Children's Carnival that was one of the first school recitals on record in America. It was the forerunner of the hundreds of "kiddie shows" that blossom every spring all over the country, with much profit to fabric concerns and theatrical shoemakers. Prof. Marwig, who *Frank Leslie's* again assures us, had directed similar carnivals in Europe, presented several hundred of his pupils. From the program one can get

an idea of what was taught in the dancing school of the time. First there was a processional and intricate drill. These European dancing masters were great disciplinarians and could really handle large groups with precision. The second number on Marwig's program was a *Tyrolean National Waltz* danced by a group of girls. This was followed by *The Umbrella Dance* performed in Chinese costumes. The children even wore make-up to look Chinese and the dance consisted of "a sort of hop skip and jump step." The fourth number was a *Sailor Dance*, a hornpipe danced by both boys and girls. The next was described as "the prettiest dance of the evening." It was done by a five year old dressed as Esmeralda, who entered in a cart drawn by goats. She danced a tarantella with a tambourine and it probably stemmed from the ballet *Esmerelda*, in spirit if not in form. Of the *Cossack Dance* by two boy pupils of Prof. Marwig the paper said, "The little executants were the equals of the Kiralfys in the ease and grace with which they performed the grotesque and exceedingly difficult steps of the dance, and they were encored with enthusiasm."

The climax of the carnival was the appearance of the Flower Queen and a ballet of one hundred little girls dressed in white and carrying green hoops. These performed "intricate ballet poses."

Besides giving a clue to the subject matter of the dancing school—strangely similar to that still taught in hundreds of schools—it is interesting to note that children of ordinary homes were appearing in public.

Teachers of Prof. Marwig's type were particularly numerous in the Middle West. Most of them came from Germany, where they had had some theatrical training in theatre or opera house. The corps de ballet in German opera did more marching than dancing and it was the fancy drill which, aside from the expected ballroom dancing, became a feature of the dancing academies from the '80s far into the 1900s.

Many of these "professors" passed their professions on to their sons and daughters, and there are at present many second and third generation dancing masters throughout the country. Among these founders of dancing families was Frederick Kehl who came from Germany in 1880 and taught in Chicago, moving later to Madison, Wisc. and then to Miami, Florida.

Other Germans were Karl Hiekroth of St. Louis, Otto Heinemann of Boston and Gus Zimmerman of Cleveland. G. S. D. Schultz who came in the '90s gave many contemporary Chicagoans their first lessons. Three generations of Peaks taught in Chicago although it is not clear from where they first came. Rudolph G. Huntinghouse, of German descent, has been teaching there since 1886. Another old-timer was Ben Sbitzdorf. Prof. Chambers taught the same kind of work in Omaha.

A Danish family, the Christensens, with a background of training at the Royal Opera in Copenhagen, settled in Utah. The first Christensen taught ballroom dancing there and the second generation Mose, Fred, Lars, Chris and Mrs. G. D. Christensen kept up the tradition in Salt Lake City, Ogden, Portland and Seattle. Lars branched into theatrical dancing in the 1920s, much of it based on the work of Mascagno (discussed later). Third generation Harold, William and Lew Christensen are among the leading American ballet dancers of today.

Another Danish teacher was C.H. Jacobsen who taught "stage dancing" in Chicago from 1895 to late in the 1920s. His work consisted of acrobatic tricks and the arranging of "specialties" for vaudevilleans.

Jacob Mahler, who taught in Saint Louis for 59 years (1869 to 1928) was of the same genre, although he came from France where his father Albert Mahler had been a ballet dancer. There were also a John Mahler and Louis Mahler of the same family who taught in St. Louis and Cleveland. A newspaper clipping of several decades ago gives an idea of Jacob Mahler's approach:

Mr. Jacob Mahler of St. Louis scored a great hit as a teacher at the Kirmesse recently held in his fair city. Besides the dances of the nations, Professor Mahler had the children trained for fancy dances, and the program was replete with solos. Young Oliver Kurtner's "Charlie's Aunt" dance with umbrella accompaniment, made a great hit. Lilly Busch in the "Liberty Flag" was a whirling of stars, stripes and spangles and little Jessup Meek, as the sylph, flitted with light airy costume across the stage like a many colored butterfly.

Friederich Albert Zorn, a German ballet master connected with the ballet in Odessa, was the au-



thority on whom most of these central Europeans leaned. A copy of his *Grammar of the Art of Dancing* was on the shelves of many a self-respecting dancing master, even if he could not decipher its technicalities. Dance school circulars abounded in pirated statements from Zorn as to the salubrious and educational benefits of the study of dancing.

Zorn had studied with Otto Stoige at the University of Königsberg and with Herr Bernhard Klemm of Leipzig. He was instrumental in forming the German Academy of the Art of Teaching Dancing in 1873. This was a new idea, learning *how* to teach dancing. Dance teaching was assuming a new dignity and was a step closer to the educational respect it was to command later, at least in some quarters.

Although Zorn had conferred with Paul Taglioni and St. Leon when writing his grammar, it differs on some points from the practices of the French National Academy. Technique is not so precise and the terminology has a few unfamiliar terms such as *ruer* and *abaissé*. There is mention of *relevations*, *stuffing steps* and *collecting steps*.

Alphonse Josephs Sheafe of Boston translated Zorn into English and the translation was adopted by the American National Association of Masters of Dancing as the official authority on which teachers would base their teaching of dancing.

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A glance through a dance periodical published in Kansas City in 1896 gives a good picture of the dancing school of the period. Although the magazine was called *The Ballroom*, it discussed every kind of activity that took place in the school and many activities of the theatre, so we may consider it representative.

In it are detailed notes for a *Butterfly Ballet* arranged for ten ladies and one solo dancer. The music for this was *The Chic Polka*. Costumes were to be of yellow silkoline. Some of the directions for the dance were, "Point R ft. to 2nd position, pulling dress up a little, bend to R and look at R toe." This is clear—in fact hundreds of little girls are being taught the same thing in 1944. The next step, a "stationary twist," is more difficult to picture.

An article on how to keep supple suggested

holding on to the back of a chair and bending the knees, "a very difficult feat."

A treatise on skirt dancing began,

Any young woman whose muscular development has been acquired through Delsarte or physical culture . . . will find skirt dancing easy to accomplish. The first lessons are similar to those in physical culture. You practice with a chair by bending the body from the waist in all directions. . . . Put your foot on a chair with the leg straight, knee unbent. . . . Another equally difficult movement is to place the back of the heels together with the feet out sideways, the arms held in the same direction. . . . If you imagine yourself athletic just attempt this pose and you will realize to what a degree of suppleness the skirt dancer's body is educated.

*The Ballroom* carried a news item about a Mme. Hermann who was threatened by a suit for imitating Loie Fuller's *Skirt Dance*. Mme. Hermann declared that all skirt dances were variations on Nautch dancing.

A description of a *Sleighbell Dance* instructed the teacher to "scatter white paper from above to represent snow" then to "run three steps and sight."

*Rules for Gracefulness*, some paragraphs on *Using the Foot Gracefully* and an article entitled *Dancing Dying Out* follow. A list of "fancy dances for teachers" contained, *The Skipping Rope Dance*, *La Toreador* (solo for boys), *La Chasse de la Rose* and a *Skirt Hornpipe*. There was a report of the revival of the *Pavanne* and *Passepied* in Paris.

Most edifying was the announcement that the *Cymbal Dance* presented by English college girls was to be introduced in the U.S. at Vassar College which "it is understood will improve on the English form of the dance." It was to be costumed in the "classic drapery of Greece," and they claimed it exercised all muscles of the body. This dance embodied the "advanced ideas of Delsarte."

The most fascinating sections of all periodicals are invariably the advertisements, and this is particularly true of *The Ballroom*. There were numerous ads selling dance publications. The books on the practice of the Delsarte system, listed in a special section, included *An Hour With Delsarte*, *Scarf Fantastics*, *Gesture and Attitude*, *Gesture and Pantomimic Action*, *The Lotus Eaters*—(with

Elegant Poses by Three Ladies in Greek Costumes), *Tableaux Mouvants and Poses*.

There were a series of pamphlets on *Toilet of the Bride*, *Dance of the Muses*, *Death of Virginia* and *Home Sweet Home*. *Clog Dancing Made Easy* was also on the market.

*Theatrical Dancing and Pantomime* by Blais, translated by R. Barton was offered for fifty cents.

Several dozen books of drills, indicating the teacher's demand for this type of production, included, *Fancy Drills*—(Broom, hoop, doll, fan, flower, tambourine, etc.), *Artistic Work* (Silver wand rigs, poles, hoop, Polish Salute, etc.) *Promenade [sic] of the Broadway Belles* (a drill bringing in various kinds of walking seen on a city thoroughfare), *Scarf Drill*, *Gossip Pantomime* (described as "very cute") *Greek Pantomime Drill* (for twelve young ladies in classic Greek Costumes), *Parasol Drill*, *Bubble Drill*, *Maude Muller Drill*, *Cymbal Drill*, *Spring Garlands*, *Indian Huntresses* and *Bootblack Drill* ("a living picture from real life").

We have quoted these at length because they give an accurate picture of the period and show the roots of some of the later flowerings in the dance world. Many of the pupils brought up on this fare are teaching today and the same drills and dances with but slight variations turn up at many a school's spring recital even in the 1940s. The offering of a great deal of material was necessary, because teachers did not know enough technique to teach technique. Class time was taken up in teaching dances and more dances.

Matters were summed up at the Congress of Dancers at the Chicago World's Fair of 1893. Various entertainers represented the nations of the world. There were Japanese Cherry Blossom Dances, Senegambian, Aboriginal Indian, South Sea Islander, Bedouin Arab, Spaniard, Cingalese, and Coon Ragtime dances. America was represented by a curly-haired child prodigy with an American flag in each hand, doing a one-two-three kick routine and smiling blandly.

\* \* \*

In the 1870s, '80s, '90s new ideas were in the air. The most direct influence on the dance was Delsartism.

Francois Delsarte was born in 1811 at Solesme in France. He was very poor, but was sent to Paris and became a pupil at a government institution for dramatic art, music and ballet. He had expected to be a singer, but lost his voice through improper instruction, and decided to teach dramatic art and singing. Because of his own improper guidance, he realized the importance of the knowledge the teacher must have. He studied the physical possibilities of the human body and evolved a philosophy of aesthetics. He visited hospitals, morgues, asylums, museums, art galleries; he watched children at play. His chief accomplishment was the formulating of a system of expression based on his analysis of gesture.

The Delsarte system tried to be the means of expressing mental phenomena by the play of the physical organs, the curling of the lip, the tossing of the head, the stamping of the foot, the turning in or out of the palm of the hand, the relaxing of an elbow,—each movement or attitude expressed something universally recognizable. The development of a technique or set of gestures was not to make acting or dancing mechanical, but to teach the body to react smoothly and leave the heart and soul free to express themselves.

Delsarte wrote voluminous notes, but never arranged or published them. (The unedited writings were later published by Edgar S. Werner in New York.) However, he had a number of famous pupils (including the actress Rachel) and many people from all parts of Europe and America spread his instruction. Among them was a young American named Steele Mackaye who had come to Paris to study art and found his way to Delsarte's class in pantomime. Mackaye became very enthusiastic and on his return to America gave interviews, wrote articles and lectured on the philosophy of Delsarte. He tried to bring the master to this country and through an influential group of people offered him twenty thousand dollars a year to come to America and found a conservatory. Delsarte had other work to keep him in Europe where he lived until he died in 1871. His daughter, Mme. Marie Gerald, did come here and lectured and gave lessons on the system of her father.

Steele Mackaye in New York and Prof. Lewis B. Monroe in Boston spread the Delsarte system and its influence was felt in many fields. Among

Mackaye's most enthusiastic converts was Genevieve Stebbins who went to Europe, talked with other pupils of Delsarte, and wandered through art galleries studying the attitudes of Greek Statues and Renaissance paintings. Back in America in 1876 she lectured, taught, wrote books (illustrated with pictures of Greek statues), and gave Delsarte matinees at the Madison Square Theatre. The latter consisted of something called "artistic statue posing."

Miss Stebbins taught classes of children in public and private schools. An account of a lesson relates that she came right into the regular classroom and worked with the children while they were in their seats or standing in the aisles. She told them to imagine their "arms are boughs and the hands are leaves . . . there is a big wind . . . now there is no wind" etc. Here was one of the early manifestations of "nature dancing" which a few years later swept the country. Of great significance is the fact that a type of dancing was recognized as a beneficial activity in an educational institution. Miss Stebbins also had adult classes in "nerve gymnastics" that were attended mostly by middle-aged women.

Meanwhile, the Delsarte gestures and gymnastics found their way into most dancing schools. Isadora Duncan must have been influenced, perhaps unconsciously, for she wrote of organizing a dancing class in San Francisco when she was but a child and teaching the babies gestures to the verse *I Shot An Arrow Into the Air*, a poem in almost every Delsarte recitation book.

Ruth St. Denis had first been influenced by Delsarte when she had lessons in posing and gestures from her mother who had learned them from a Mme. Poté, an indirect Delsartian. Miss St. Denis was later impressed with Genevieve Stebbins' statue posing and she learned a great deal from her. So did Irene Lewisohn, whose dance productions in the Neighborhood Playhouse in the 1920s were an important contribution to American dance.

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Another European factor contributing to the dawning respect for the dance teacher and the growth of his classes was the developing of gymnastic dancing, or dancing for health. In 1851, in England, Mrs. Alfred Webster published a treatise

on *Dancing as a Means of Physical Education*. There were others who talked and wrote on the same subject, but it was in Germany that this form of dance was most advocated and really practiced. Guts Muths, in his *Gymnastics of Youth*, published in 1793, recommended dancing as physical exercise and gave a list of definite gymnastic exercises such as rhythmic leaping, hopping in place, and kicking forward and back. Adolph Spiess in 1840 started the roundel or dancing to a singing accompaniment as part of school gymnastics. A Captain H. Rothstein in 1851 used the expression "Esthetic Gymnastics" for something akin to dancing.

Gymnastic dancing was practiced widely in the Turnvereins and, with the introduction of the Turner Societies in America, it began to develop in this country, most often under the guidance of German instructors. In 1887 a Mr. Eberhard, director of the Boston Turnverein, taught gymnastic dancing at the Harvard Summer School of Physical Education, "Fancy Steps." In the same year Dr. W. G. Anderson working at the Brooklyn Normal School taught a jig. This Dr. Anderson confessed to having studied and quite thoroughly mastered Russian ballet dancing. He also learned "breakdowns and negro clogs" in the South and studied buck and wing and soft shoe dancing in England and Holland.

Dr. Luther Gulick and Melvin Ballou Gilbert gave the gymnastic dance movement a tremendous push. Gilbert had been a faithful member of Turnvereins and became interested in physical education for women. He decided that a diluted form of ballet dancing would best suit the biological handicaps of the sex. His system, called "Gilbert Dancing," was a very popular form of the "aesthetic dancing" taught in many schools and playgrounds.

Hundreds of physical education teachers and playground directors eventually spread a form of dance throughout the elementary schools of the United States. This dance was a simplified form of ballet dancing. It included the teaching of the five positions plus a few elementary steps such as *jeté*, *sauté*, *pas de zephyr* and the *arabesque*. No attention was paid to technical elements such as the turnout of the legs, the arching of the foot, the straightening of the knees. The arm move-



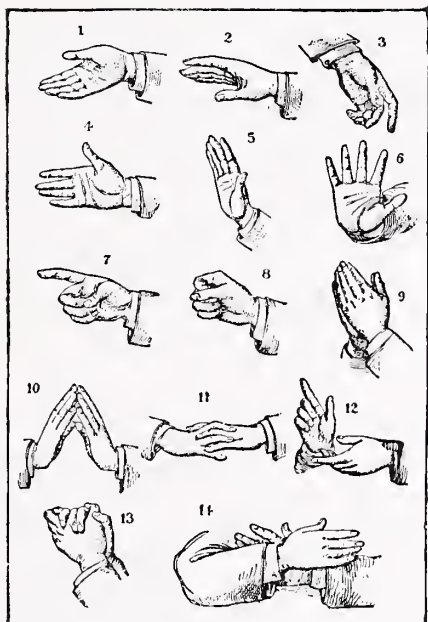


FIG. 32.—CORRECT POSITIONS OF THE HANDS.

1. Simple affirmation. 2. Emphatic declaration. 3. Apathy or prostration. 4. Energetic appeal. 5. Negation or denial. 6. Violent repulsion. 7. Indexing or cautioning. 8. Determination or anger. 9. Supplication. 10. Gentle entreaty. 11. Carelessness. 12. Argumentation. 13. Earnest entreaty. 14. Resignation.



FIG. 9.—DESIGNATING.

Look! Do you think my eyes deceive me?

## DELSARTIAN GESTURES AND ATTITUDE

ments were freer. Many dances were taught, mostly national ones, and later something called nature dancing was introduced. The latter stemmed from Delsarte, Dalcroze and Duncan, and even invaded the theatrical field.

The acceptance of dancing in the school systems of America\* was due to the changed concepts of the functions and methods of teaching, and a new attitude toward child psychology. Education was no longer generally considered merely a matter of imparting information or accumulating knowledge. Pestalozzi, Froebel, Oberlin and their ideas of creative play, their analysis of the restlessness of children and the instincts of

rhythm and motion, the recognition of the child's delight in the use of his limbs, brought nature dancing to the kindergartens of Germany and Holland long before Isadora Duncan was born. The philosophy of Froebel was brought to America and his theories put into practice as early as 1880. By the 1900s the rhythmic expression of the child was fully appreciated and he was only one step from the dancing school, which was nearing its age of greatest popularity.

Dance as an important by-product of gymnastic training brought a new attitude toward the professional dance. If dancing was taught at school it could not be the wicked, vulgar activity grandmother considered it. Millions of children grew up with a normal respect for dancing, and the few who showed real aptitude and talent went further into professional study. A new type of student came to the professional

\* West Point had always had instruction in ballroom dancing. Pierre Thomas, a French sword-master, had taught in 1817, and Signor Papanti in 1823. Later teachers were Americans.

dancing master and the master altered his course of study to meet the new demands. The ballroom teacher with the quarters and facilities acquired a smattering of new ideas and advertised "aesthetic and interpretive" dancing. He boldly claimed his lessons would bring beauty, health, and strength to his patrons. One ad blandly stated that the student will find his "complexion cleared, dormant kidneys and livers stirred, circulation made brisk, flabby muscles strengthened, digestion and appetite improved, and tendency to hysteria checked."



ALBERT W. NEWMAN

Women teachers became more common as the social position of the dancing master was raised.

The normal school, or training school for dance teachers, developed, thought gym teachers predominated among those seeking these courses. A typical European teacher who adapted himself to this work was Albert W. Newman of Philadelphia. He had been born in Wiesbaden, Germany in 1833, coming to America in 1856 and founding a school in Philadelphia. His first years were spent teaching a great deal of ballroom dancing, but he conformed to new trends and reorganized as a "normal" school, claiming to be the first normal school of dancing in America.

Prof. Newman was of the school of teachers who wore silk hose, satin knickers and a goatee. His aesthetic dancing was a modified form of French ballet. At one time he was active in producing opera ballets and his books show considerable knowledge of ballet technique. His terminology hints at either French training or a well-digested study of Desrat's *Dictionnaire de la Danse*. Among other things he listed forty-five kinds of turns or pirouettes, from such technical ones as *jeté dessous en tournant* and *fouetté* to such quaint ones as "stay turn," "fairy turn" and "pivoté." "Interpretive arm movements" included "the butterfly, swan, waves, snake and the flutter."

His analysis of the five ballet positions was interesting. According to him the first position denotes attention, the second assurance, the third modesty, the fourth pride, and the fifth artistic finish.

Newman had a great deal of producing experience and taught many professionals, but he adapted much of his work to the most lucrative field, that of giving normal work, i.e. dances, to kindergarten, playground and parochial school teachers.

Before he died in 1921, Prof. Newman had published several books, including the *Newman Catechism of Classical Dancing*, the *Newman Art of Toe Dancing*, *Newman System of Nature Dancing*, *Newman Album of Classical Dances*, a treatise on ballroom dancing and the descriptions of hundreds of classical, interpretive and fancy dances. Newman's repertoire consisted of 1800 dances.

Another European influence that was intended for the educational field but was felt by the theatrical dance profession was the Eurythmics of Jaques-Dalcroze. Jaques-Dalcroze was born in 1865 and his original interest was in the teaching of music. In 1892 he began evolving a system of movements that was definitely dancing. At first he was not particularly interested in reforming dance, but developed his system of movement as an aid to musical training. It was a general educational theory rather than a revolutionary dance concept, but it left its mark on dance.

Music is the controlling force in the Dalcroze system. The term used for moving to a piece of music is "realizing" it. To "realize" a musical composition well depends, not on the poses and positions of the body, but on the rhythmic accuracy. The fact that the music calls for an upward movement and an upward movement is made is sufficient, how it looks does not matter. Dalcroze dancing is usually improvised and calls for concentration—thinking the rhythm out, arms usually marking the tempo while the feet move with the notes of the music. All movements in Dalcroze Eurythmics are combinations of twenty basic gestures.

Although the professed aim of Dalcroze was the musical education of the pupil, not the production of spectacle, there was a Dalcroze festival in Geneva in 1905 so successful that many wanted to learn this system to teach it, and a teachers' course was given in 1906. Later the Dalcroze school was established at Hellerau in Germany, and as many as six hundred teachers from all over Europe and America came there in a season. In 1914 the Dalcroze Institute moved back to Geneva, and in 1915 the New York School of Dalcroze Eurythmics, with a European faculty, was established. Dalcroze Eurythmics had been taught at Bryn Mawr since 1913 and Ida Lengen- hagen, who had been a pupil of Dalcroze, demonstrated his method at the Gilbert School in the same year.

The subjects taught in the Dalcroze Institute in New York were and still are Rhythmic Movement, Improvisation, Harmony, Counterpoint, Solfege, Composition, Piano and Bodily Technique.

Many musical conservatories made courses in

Eurythmics requirements for all musical graduates. Paul Boepple, a Swiss disciple of Dalcroze, teaches at the New York Institute and gives courses at the Chicago Musical College where Eleanor Burgess, who studied at the Geneva school, has taught for many years.

Louise Soelberg (later of the Jooss Ballet), a graduate of the Dalcroze Institute in Geneva, taught Eurythmics at the Cornish School in Seattle as did Wallace Dow.

One of the most prominent teachers of Dalcroze Eurythmics in the United States is Elsa Findlay. She was born in Manchester, Eng. and studied at the Dalcroze school in Hellerau. She



A SIMPLIFIED BALLET POSE AS PART OF GYMNASTIC TRAINING



came to America as a teacher for the Denishawn School, which incorporated a great many of the ideas of Delsarte and Dalcroze in their work. (Their musical "visualizations" were definitely related to the Dalcroze "realizations.") Miss Findlay also taught at Columbia University and later opened a school of her own in New York.

Japanese Michio Ito, who had studied at Hellerau, and Jessmin Howarth, who had been at the Paris Opera, taught Dalcroze Eurhythmics in California. Miss Howarth also taught the Mensendieck Method, a French system of body culture.

Andreas Pavley who became a prominent ballet teacher in America, had most of his early training with Dalcroze in Switzerland as did Leon Leonidoff, ballet master and producer of Radio City Music Hall. Russian teacher Michael Mordkin in his 1925 school brochure stated that he used "the best which such teachers as Dalcroze and Delsarte gave the world." The Adolph Bolm school in 1924 offered Dalcroze Eurhythmics.

Hundreds of physical education teachers taught Eurhythmics in American colleges.

By 1940 new trends appeared and little undiluted Dalcroze was taught in America save at the Dalcroze Institute in New York and at the musical conservatories where it is still part of the required course of study. However, this dance form flourished strongly for several decades and it left an indelible mark on the dance and dance teaching of America.

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The teaching of folk dancing in the U. S. has been and still is usually in the hands of people who had learned in Europe the national types which they taught. Most of the teaching is done informally at clubs, settlement houses, parks, playgrounds.

The teaching of English folk dancing has had a more formal background. Cecil Sharp, who had started the revival of Morris Dancing in England, sent emissaries here. His assistant, Mary Neal, came to America in 1911 and gave lectures and demonstrations. When she returned to England she left one of her helpers behind to spread enthusiasm for folk dancing. Cecil Sharp visited America in 1914 and 1917. He taught in 1915 at Eliot, Maine. In 1916-17 he taught in

Amherst, Mass. and in 1918 in New York City. Dr. Frantisek Pospisil (a Czech) who was a follower of Cecil Sharp lectured and taught folk dancing in the U. S. in 1932.

The English Folk Dance Society has maintained branches in several places in America and has an annual summer school at the Massachusetts Agricultural College in Amherst.

Most folk dancing was connected with the physical education departments of various educational institutions. The chief purpose of this activity was recreational, but the costumed exhibitions given, particularly in the elementary public schools in the 1905-15 period, influenced many commercial dancing schools to add folk dances to their stock in trade.

Eileen Glane, a Danish teacher, taught nature and folk dancing in public schools and Y's in 1924.

Recently there have been several dance studios that specialized in folk dancing. Andrew Andreieff, a Russian, teaches Ukrainian folk dances in Chicago. He works a great deal with children and has them doing air turns, *prisatki*, the *holubiec* and other characteristic Russian steps with skill and abandon—not in set routiness, but in an atmosphere of improvisation.

Vasili Avramenko, another Ukrainian who used to teach folk dancing in Chicago, has been teaching in New York since 1932. His forte is handling tremendous groups at one time, training them in the one type of dance, the Ukrainian.

Peadar O'Rafferty taught Irish traditional dances in New York in 1938 and Douglas Kennedy toured the United States in 1940 teaching Scotch dances.

There is a great deal of folk dancing in the United States at present, most of which is taught by Americans.

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In a narrow little world of its own opera ballet has always existed in the United States, in some instances developing schools of its own.

New Orleans had America's first resident opera ballet. It was connected with the French Opera which existed in New Orleans from 1800 to 1919. The first ballet corps had been sent from France, but some American girls soon joined and were instructed by the French ballet masters.

The ballet never seemed to have reached great heights. It was always very French and even late in the 19th century had a *première, seconde, troisième* and *travestie*. The *travestie* was always a strapping girl who wore knee breeches. It was traditional to give *Coppelia* once a year and all of the *Faust* ballet, not merely the Kermesse scene. Various French ballet masters taught the girls, but none left enough of a mark to appear on the records of the Louisiana State Museum, except M. Ferenback of the Paris Opera who was the ballet master at the time of the fire which destroyed the New Orleans French Opera in 1919.

In 1929, an organization called Le Petit Opera Louisianais, attempted to revive the French Opera in New Orleans. Mlle. Lelia Haller was hired as ballet mistress. She had been born in New Orleans, but trained at the French National Academy and had reached the rank of *première* at the Paris Opera. She conducted the New Orleans opera ballet school very much in the French manner, even requiring tutus to be worn for classes.

At the Metropolitan Opera in New York there had been ballets with imported dancers for many years, but not until 1909 was the Metropolitan Opera Ballet School founded to train dancers for the opera company. The school opened with the apprentice idea, no tuition charge and the opera company to have a three year option on the services of the dancer after she was trained. But, after a year or two of training the girls found they could get more lucrative work in Broadway musicals and few stayed around long enough to get into the opera ballet. The ballet did not offer a full year's work and the artistic prestige of the Met was never attractive enough to hold students with visions of glory. Queenie Smith and Ada Mae Weeks, popular musical comedy dancers, were among the star pupils of the Met school who found fame outside the confines of opera ballet. The company had to send to Europe for dancers for many years, even after the school was established.

The first teacher and director of the school was Mme. Malvina Cavallazzi. She was brought to America by Campanini whose idea it was to have the school. With her from England came Miss Harding who is still accompanist and secretary of the school. Cavallazzi was born in Italy and

had been trained at La Scala. She had been the prima ballerina at the Metropolitan at one time and then had danced many seasons at the Alhambra and Empire Theatres in London where she appeared in many ballets, usually as a *travestie*. Her biggest successes were in the title roles in *Faust* and *Orpheo*. Mme. Cavallazzi had taught in London also. Among her pupils was Phyllis Bedells, the first modern British dancer to achieve eminence in ballet.

At the Met. School Cavallazzi was quite a martinet, and very much disgusted with what she con-



MME. CAVALLAZZI

sidered the frivolous attitude of the American pupils. Her method of teaching was strictly Italian with much foot work, stiff backs, and no extension work at all. She insisted on tarletan tutus and sashes for class costumes, and hair had to be pinned up in a certain disciplined fashion. In fact pupils had fifteen items and rules to remember to prepare themselves for class.

Cavallazzi had been a great mime and gave special classes in pantomime. Among the problems set was to express the idea "no" in various ways—as a peasant girl would say it, as a queen would, etc. The standard gestures for *I, you, love, pretty, crowd* and so on were taught.

Madame also gave classes in the homes of some of the pillars of New York society, including the Rhinelanders, but was furious when she realized that it was only a fad with them and refused to go on with the lessons.

Cavallazzi left the Met. in 1914 and retired to Ravenna where she died ten years later. A Belgian member of the company, Madame Verhoeven, became directress of the school. She served in that capacity for three years and was succeeded by Miss Margaret Curtis, a pupil of Cavallazzi and Fokine, who has been teaching there ever since.

A fairly accurate picture of the Metropolitan Opera Ballet School in the time of Cavallazzi can be obtained from the book *Dance of the Hours*, a story for children by Florence Choate and Elizabeth Curtis, in which the character Madame Umbone is patterned after the Italian ballet mistress.

Aside from the official school, other ballet classes have been held at the Metropolitan. Rosina Galli had a special repertoire class for the girls accepted into the ballet. She was assisted by premier Giuseppe Bonfiglio who came to the Met. in 1897. Ballet masters Otokar Bartik, August Berger, Luigi Albertieri, Adolph Bolm and Alexis Kosloff conducted classes.

An interesting sidelight is the fact that there were originally two distinct ballets with the Metropolitan Opera. Coppini, who had been with the Kiralfys, was ballet master of the Italian contingent that danced in the French and Italian operas. Otokar Bartik, a Czech, was ballet master for the German operas in which a troupe of Ger-

man and Bohemian girls danced. The Italians claimed that the German girls had heavier legs and did more marching than dancing.

The Chicago Opera had no formal school and during the first years of opera the ballet was imported along with the singers. Among the ballet directors was Mme. Marie Yung who together with a group of dancers was brought in from the Metropolitan Opera Ballet.

When in 1910 the Chicago Civic Opera became a permanent institution, a foreign ballet master and première danseuses were imported to give classes to local dancers. Luigi Albertieri was the ballet master from 1910 to 1913. An eccentric Italian by the name of Vincenzo Romeo visited for the 1913-14 season, and was followed by Francois Ambrosini who had been at Le Theatre de la Monnaie in Brussels and who remained until the season of 1919-20 when Andreas Pavley and Serge Oukrainsky, took over. Pavley and Oukrainsky were in charge of the ballet until 1922. Then Adolph Bolm was ballet master for two seasons. Oukrainsky by himself was in charge for the next three seasons. In 1927 Vecheslav Swoboda and his wife Maria Yurieva came for two years; Muriel Stuart was with them during their second season. All these ballet masters conducted classes in Chicago and they left a heritage of influences for the contemporary Chicago dance student, as most Chicago teachers were former members of the opera ballet or had work with these various European masters.

When Laurent Novikoff came to Chicago in 1930, an opera ballet school was formally opened. His assistants were Edward Caton and Sven Larson. When Novikoff left to open his own studio, the opera ballet went back to its old basis and subsequent ballets were under American ballet mistresses Ruth Page and Catherine Littlefield.

The Boston Grand Opera, which was organized in 1909 and lasted for five years, had a ballet school. The teachers in charge were always Italian, Madame Danbe Muschietto the first two years, followed by Giovanni Gammarno. The next year Cecchetti was ballet master and during the fifth and last year there was a Signor Bottenzeni.

Because of its polyglot and polylingual population, theatre fare in San Francisco leaned heavily toward opera. The Marie Aimée French Opera



Co., Maurice Grau's French Opera, Col. Mapleson's Italian Opera\* and the Parepo Rosa Opera Co. all played there in the 19th century. Dancer Maud Allan, who spent her childhood in San Francisco, wrote about the toe dancers at the opera whose dancing she found horrible.

There were Italian ballet masters teaching in the city and Isadora Duncan mentioned one in her autobiography.

The present opera company in San Francisco

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\* Col. Mapleson was the husband of Mme. Cavallazzi.

was formed in 1923 with Natale Carosio as ballet director. He was followed by Serge Oukrainsky, then Theodore Kosloff and later Adolph Bolm. At present there is an American ballet director, William Christensen.

For the last twelve years there has been a ballet school at the opera with the ballet master and several assistants giving classes. Ballet has been taught by Adolph Bolm and Stefano Mascagon, spanish dancing by Guillermo Del Oro and José Cansino, various forms of modern dance by Veronika Pataky of the Wigman School, Kurt Jooss and Nina Verchinina of the Ballet Russe.



A BALLET CLASS AT THE METROPOLITAN OPERA, NEW YORK, 1899 (Museum of the City of New York)

## PART II

At the turn of the century many dancing teachers accepted any pupil that came offering to teach even types of dancing about which they knew nothing. Toe dancing especially suffered. One teacher published a book in which he gave pages of toe exercises to be practiced while sitting in a chair. Most of these consisted of bending the toes under and stretching the instep and ankle. The boxed toe slipper was not extensively manufactured and it was considered artistic to frown on its use. The aim of the teacher was to get the dancer's feet strong enough to pose on the toes, they rarely danced on them. The "toe turn" was considered the most difficult of technical feats and very few dancers could achieve it. Toe dancers were advised by one teacher to keep their toes wrapped in cotton and have them massaged after each sortie on toe.

Into this world stepped four European dance teachers who had a tremendous influence on the teaching of dancing all through the United States. They were Louis Chalif, Luigi Albertieri, Stefano Mascagno and Veronine Vestoff.

Louis Chalif was not the first Slavic teacher who came here. In 1850 there had been a Pole by the name of Zavystowski in New York. Prof. J. Dimant, who opened his New York school in 1892, claimed to be a graduate of the Imperial School of St. Petersburg. But it was Chalif who came at the proper time and offered just what was wanted, and for many years his school was the largest in the country.

Louis Chalif had started the study of dancing in the Imperial School in Moscow and later danced in Odessa where he was ballet master of the government theatre and taught in the Countess Sabbansky's Preparatory School. A letter he received from a friend in America made him realize what ready territory this was for dancing teachers, so he came to New York in 1904. He soon had several private pupils whom he taught in their homes, and by 1906 he was well enough known to be asked by Dr. Luther Gulick of New York University to give a teachers' course at that institution.

From that time on he specialized in work for

teachers—dancing teachers and gym teachers, and he modified and simplified ballet dancing to meet their requirements. He gave them their first taste of ballet technique, for none of these people had ever seen real ballet and were very vague as to what it was all about, and the technical precepts were established which are the accepted basis of ballet teaching in hundreds of schools in America. Chalif set up five positions of the arms which are known to more teachers than the authentic ones taught by Cecchetti and accepted as standard by the very correct British teaching organizations. Chalif reintroduced bar work though he reserved it for advanced students several times a week. His use of musical accompaniment for the bar was new; the older masters merely counted or pounded a cane for this part of the lesson.

Chalif's text-books and dance descriptions were bought by thousands of teachers. One still meets the dances at school recitals, and definitions from his text books were lifted verbatim and included in many books and home-study courses published later.

Chalif gave the name *tour jeté* to a *grand jeté en tournant* and to ten hundred American dance teachers it is still *tour jeté*. On the whole, however, his terminology is pretty good, and one must remember that he advertised the "most exclusive school for amateur dancing in New York" and was not trying to instil perfect technique or virtuoso dancing.

The costume for women students in the Chalif school was a short full skirt, bloomers and a waist. Greek tunics were worn for interpretive dancing and the men wore knickers for everything. Everybody wore ballet slippers. Some toe dancing was taught, and a theatrical shoemaker reports that the sale of toe shoes throughout the U. S. really started with the Chalif school.

Another Chalif innovation was the use of classical music for his dances instead of the so called semi-classical drivel still used by so many American teachers.

The Chalif course of study included Simplified Classic, National, Folk, Toe, Ballroom and Interpretive. There were also classes in technique,

pedagogy and theory. Pre-classical dances (called Shakespearian) were the Galliard, Coranto, Canaries, Volte and Passepied. All these were included in the term "Chalif Dancing" which was described as "the classic art of the Imperial Ballet School of Russia, adapted and simplified without debasement or weakening for use in American schools and educational institutions."

Chalif dances, which were composed during the many years he has taught, include every subject possible. There are solos and group dances, interpretive and national dances. Mime and expression are indicated clearly, and if somewhat dated now, they suited the time and purpose for which they were composed.

In the 1930s, when higher standards of technique were recognized, Chalif hired competent teachers for his ballet department, Alex Yakovleff, Vecheslav Swoboda and Alexis Dolinoff. Guillermo del Oro and Angel Cansino taught Spanish dancing and Irma Otte-Betz taught modern dancing in the school.

Veronine Vestoff, another Russian whose contacts with large numbers of teachers make him important, had been trained in Russia by his father Edward Vestoff, said to have danced with Taglioni, Grisi and Elssler. In 1910 after several years of touring with his family in a small ballet company Vestoff left Russia and joined the Pavlova company. In 1911 he came to the U. S. where he danced at the Metropolitan Opera House and also taught at the Gilbert School. Since the Gilbert School prospectus for 1911 lists a Charles Veronine West as a teacher of Russian technique, that must be Vestoff in another guise.

In 1916 Vestoff was teaching in San Francisco and here he met Sonia Serova. The latter was born in England and had studied at the Wordsworth School in London. She came to America and taught in Victoria and Vancouver, B. C., and then went to San Francisco and joined the Vestoff Ballet. In 1917 the Vestoff-Serova School was founded in New York with a prolific mail-order business and much teaching at conventions and normal schools of the various dancing master associations for 25 years. Vestoff and Serova came in contact with many American teachers and left a wide if not a deep influence.

Representative of the Vestoff-Serova work were the dances they taught for the 1917 convention

of the Dancing Masters of America. They were *Ocean at Sunrise*, *Coquette*, *Bye-Lo Dolly*, *Dragon Fly*, and *A Bad Boy and a Good Girl*. Considering Vestoff's background the terminology used in the dance notes they published is startling. It is of the *sink*, *perch*, *toe spin* school. In fact they may have originated some of these terms.

It was left to two Italian ballet teachers to give many Americans their first unmodified technical ballet training. Luigi Albertieri and Stefano Mascagno were the first popular teachers to teach correct technique and make many teachers and pupils aware of the synthetic quality of their previous training.

Luigi Albertieri was born in Italy and first appeared as a singer in a children's opera company. He also danced, and when he was eight years old he came to the attention of Enrico Cecchetti, whose foster son he became. He lived in his home and studied with him for ten years. In 1886 when Cecchetti was in Russia, young Albertieri joined him at the Arcadia Theatre in Moscow and danced the part of a shepherd boy in the ballet *The Triumph of Love*.

Albertieri returned to Italy and made his first public appearance there substituting for Cecchetti in a blackface role in *Excelsior*. His real debut was as a principal male dancer in Brescia. Even when Cecchetti was living in Russia, he returned to Turin for part of each year to teach his foster son.

Albertieri was a dancer for many years before he settled down to teaching. He appeared at the Empire Theatre in London with Katti Lanner, Malvina Cavallazzi and Adeline Genée. A press notice in *The Spy* of Oct. 17, 1891 read, "Signor Albertieri maintains his high reputation . . . his wonderful pirouettes are greeted with deafening applause."

Albertieri first danced in America in 1895 and his pirouettes were again the cause of much admiration and amazement. Later he became ballet master at the Chicago Opera, and was for fourteen years with the Metropolitan Opera Company in New York, both as ballet master and soloist. There he staged the ballets *Fairy Doll* and *Coppelia*.

In 1915 Luigi Albertieri opened his New York studio and devoted all his time to teaching. He considered himself the direct heir to Blasis, as



he had been trained by Cecchetti, a pupil of Lepri who had studied with Blasis. Albertieri's manner of teaching was in the tradition and style of La Scala. He accompanied his pupils on his fiddle and was a hard task master. He had great respect for tradition and adhered closely to the old technique. *Grands battements* could not be more than waist high, girl students did not do big jumps. Towards his last years he tolerated a few innovations. He allowed stretching at the bar and even "spleets." He never mastered the English language and had only a few stock phrases. For the pupil who did not try hard he had, "Beast, you afraid you fall?" When the tempo was wrong his comment was, "What you do anyway, run?"

A moving picture with sound was made of Albertieri teaching. It was called *The Ballet Class*, but where it is now is not on record. Albertieri wrote a text-book *The Art of Terpsichore* which is one of the finest in spite of careless terminology such as *shtay*, and *ankle-turn*.

Albertieri died on August 25, 1930, but his school continued under the direction of his daughter Cora Angelina Albertieri and Alex Yakovleff, a Russian who had been a protégé of the Italian master. Later the ballet department was put under the direction of Salvator, Albertieri's former assistant who had been at La Scala.

Stefano Mascagno's great influence was due to his long connection with the dancing Masters of America. He was Principal of their normal school for many years, and even though he simplified his work to meet the capabilities of his employers, he introduced real ballet technique to many so-called ballet teachers.

Mascagno was born in Italy and studied with his father Ernest and with his father's chief rival Aniello Ammaturo. He had received his lessons on the stage of the San Carlo Theatre in Naples. For seven years he practiced there three to four hours daily, and made his debut in this theatre. In 1897 he danced in Russia and in 1899 at La Scala.

He toured Europe dancing in Berlin, Naples and Milan—chiefly in his own production of *Dance of the Hours*. From 1905 to 1908 he danced in the United States and then went to South America, Cuba and Mexico. On returning to the U. S. in 1915 he opened a school which lasted 20 years.

Mme. Mascagno, who taught with her husband, was English. He was always known as Maestro to his pupils. The Mascagnos were not rigid in their methods. They yielded to pressure and conformed to American demands. In 1922 Mascagno received \$1,000 for his teaching at the D. M. of A. convention. Mascagno taught dances on the level of his pupils. These were *Tony the Newsboy*, *Kutie Kids*, *Awakening of the Butterfly*, *Episode at the Race Track* and *Sphinx Waltz*. There was nothing harder than a *pas de bourrée* or *arabesque* in these and they included much patomime.

In his school Mascagno taught Russian Ballet, Folk Dancing, Interpretive and Aesthetic Dancing. He was particularly good at teaching pirouettes.

At one time Mascagno and his friends the Christensens of Portland, Ore. and Salt Lake City considered forming a ballet teachers' association that would eliminate the difficulties experienced in trying to teach artistic ballet work in a mixed organization. Another project in which Maestro was active was the attempt, together with Veronine Vestoff and Desiree Lubovska to start a National American Ballet.

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In the second decade of the twentieth century a new era dawned for theatrical dancing in America. Anna Pavlova, Adeline Genée, Isadora Duncan, Maud Allan, the Diaghilev Ballet and the Denishawn company danced before thousands of people. The art was regarded with a new respect. The dance in the music hall took on new color. Recognized artists appeared in vaudeville. There were scores of acts which featured ballet dances, toe dances, bare foot dances, Swan Dances, Blue Danube Waltzes, and Russian character dances.

In the 20's the movie prologue or presentation, usually a pageant with a dash of artiness, was another stimulant to the dance school. Scores of large cinema houses all over the country hired "house ballets," troupes of local girls who danced in the productions, invariably directed by a Russian ballet master. There was new activity in the field of dance teaching, for with so many outlets for dancers, pupils were plentiful. Dancers who had come with the Russian ballet companies stayed in the United States and brought their friends

over as assistants. The dance had become respectable in the gymnasium as a healthful activity and the Russian ballets made America respect dance as a serious art.

The first Russian Ballet seen in America was the Gertrude Hoffman enterprise which had Theodore Kosloff at its head in 1911. Kosloff and his wife Maria Baldina soon returned to the United States to teach. He had received his training in the Imperial School in Moscow and had taught in London in 1914. Kosloff was very successful in his teaching in America, and was one of the first Russian teachers to give out the now familiar interview about the importance of the study of music, languages and painting as part of a dancer's education. Culture loving Americans flocked to him as did various well known musical comedy stars. He taught in New York for a while and later settled in Hollywood where he did a great deal of motion picture work and many productions for the Hollywood Bowl. In 1930 Theodore Kosloff was a guest teacher in Dallas Texas and from time to time he has made extensive teaching tours.

Maria Baldina was stranded in England by the first World War and she came to the United States later than her husband. She was trained at the Imperial School in St. Petersburg. Since Kos-

loff maintained a school in San Francisco as well as in Los Angeles she did a great deal of teaching.

Alexis Kosloff, a Moscow trained dancer, taught in New York and was active in the field of production for musical shows. He was with the Metropolitan Opera Co. in 1922 and 1923. Ann Pennington and Marian Davis were among his pupils. In 1930 he conducted a dance school and camp in Woodstock.

Alexander Oumansky was another Russian earlybird. He came here in 1911 and was with the Neighborhood Playhouse for a short time. When the Diaghilev Ballet came to America he toured the country with it and made connections with Adolph Bolm with whom he worked for the next four years. After that he danced in vaudeville in America and Europe for several years, doing acrobatic adagio. In the 30's he again taught in California.

Edouard J. de Kurylo was a Pole who, after being first dancer at the Imperial Theatre in Warsaw, danced and taught at the Empire Theatre in London. In 1914 he was back in Warsaw, but he must have been in America some time before, as he was listed in the 1914 directory of the American National Association of Dancing Masters as a Corresponding Member. In 1915 Kurylo



LUIGI ALBERTIERI



LOUIS CHALIÉ



STEFANO MASCAGNO TEACHING NORMAL SCHOOL CLASS, NEW YORK, 1920

was in Montreal and then he came to the U. S. with a Mlle. Laurka. He danced in many cities and wound up in Hollywood where he did the dances for D. W. Griffith's movie *Intolerance*. In 1917 he wrote a letter to the London *Dancing Times* in which he sized up the American teaching situation with the statements that, "Operatic teachers in the U. S. bluff the public. . . . There is no barre work and beginners consider themselves ready for a career. . . . It is easy to find work even if one is unprepared." In view of all this Kurylo decided to open a school in Mt. Vernon, N. Y., and the *Dancing Times* of Sept. 1918 published pictures of two of his pupils, Mlle. Una and Baby Gladys. They looked like every other teacher's badly trained hopefuls. In the same year Kurylo taught for the convention of the Chicago Association of Dancing Masters. The dances he presented were a barefoot *Cymbal Dance* to Liszt music, *Dragonfly* to Chopin music and a *Snake Dance* to music from *Lakmé*. There was also *To a Wild Rose* to MacDowell music in which the dancer, holding a rose, was instructed to "shake the head toward the wings, mime 'nobody there,' listen." All numbers had much

mime, as part of the "expression" dancers were supposed to develop.

It was in 1919 also that Kurylo was the ballet master of the New Commonwealth Opera Co., a New York attempt of which Phillip Sousa was president. Kurylo later returned to Warsaw, remaining a corresponding member of the D. M. of A.

Ivan Tarasoff was a Russian of the Moscow School. He danced for thirteen years at the Imperial Theatre in that city and then joined the Diaghilev Ballet. His wife, Margit Leerass Tarasoff, was Norwegian. Both of them came to New York in 1916. One of Tarasoff's first pupils in America was social leader Mrs. Jay Gould. Tarasoff was in charge of the ballet at the Rivoli Theatre in 1925. He also started a Cleveland Civic Ballet which did not last. He had a school together with Gertrude Hoffman and acrobatic teacher Wm. J. Herrmann, and at one time taught for Ned Wayburn. He taught flashy steps, particularly pirouettes, to many prominent vaudeville and musical comedy dancers. His method was to work first on balance with the idea that if the dancer could learn to stay in a certain position,



later, by using a gentle pulling rather than pushing movement many turns could be achieved. Tarasoff's influence was spread through his many years of teaching at the annual conventions of the D. M. of A.

Anatole Bourman and his Wife Mme. Klemova, both of whom had been trained in St. Petersburg, were very active in New York in the movie prologue era. In the 20's Bourman was ballet master at the Mark Strand Theatre and his wife was the *Première Danseuse*. Assisted by his wife he conducted a school from which many of the members of the Strand Ballet were chosen. In 1929 Bourman and Klemova opened a professional school in Brooklyn. By the time that movies had become vocal and the movie prologue unnecessary they moved to Springfield, Mass. They are still teaching there and in Hartford, Conn. Bourman is known as one of the pleasantest of the Russian teachers—much given to anecdotes and reminiscences in his frequent conversations with his pupils.

Adolph Bolm came to America with the Diaghilev Ballet in 1916. He stayed here and produced several ballets for the Metropolitan Opera, *Coq D'Or* the first season and subsequently *Petrushka* and *Prince Igor*. He organized a small troupe called the Ballet Intime and was also active in arranging movie prologues at the Rivoli and Rialto Theatres.

After a trip to London and more dancing at the Metropolitan Bolm was put in charge of the ballet of the Chicago Civic Opera Co. and he founded a school there in 1923. He was very active dancing and teaching in Chicago for seven years. From Chicago he went to San Francisco where he was ballet master of the opera ballet and director of the ballet school. A few years later he moved to Los Angeles and taught as well as arranged ballets for the cinema and the Hollywood Bowl.

Bolm had been trained originally in St. Petersburg, but during his years with Diaghilev he had worked so much with Cecchetti that the work he presented had a great many of the mannerisms of the Italian style. It was evident in *changements*, *assemblés* and *assemblés en tournant* which Bolm insisted be executed with bent knees *en l'air*, the soles of the feet almost touching. He also emphasized the use of the *demi-plié* as a preparatory

movement, a mechanical principle that had been generally neglected in many American schools. But he did not subscribe to the Italian system of having certain steps featured certain days, i.e. *petite batterie* one day, *pirouettes* the next, etc. Every class of his was a new adventure. Bolm has a very fertile imagination and his lessons are mosaics of choreography. He devises long and intricate enchainments and delights in torturing accompanists by setting these to difficult and unusual rhythms. After executing a combination in one direction he loves to have it reversed, that is all *dessous* steps executed *dessus*, and changing positions from *effacé* to *croisé*. Even his bar exercises change daily. Sometimes a lesson is more of a problem in concentrating on what to do next than on how to do it.

Bolm is no slave to tradition, welcomes new forms, and is fond of introducing bits of folk dancing in his elementary classes. His own background of character roles made him especially adept at teaching the *czardas*, *mazurka* and other national dances. The use of the *écarté* position and much *épaulement* are characteristics of his ballet work.

Karsavina, whom Bolm brought to America to dance in his Allied Arts project was a guest teacher in his school.

In Chicago Bolm had as an assistant Mme. Alexandra Maximova. She was of the St. Petersburg school and a very strict teacher, insisting on extreme turnout, arched feet and other details usually neglected during this period of free style. Later Maximova left Bolm and opened her own school. She kept it for a short time and then retired to Paris.

Michel Fokine came to America in 1919. He appeared in concert with his wife Vera Fokina, produced ballets and established a school at 4 Riverside Drive in New York. In spite of very high tuition rates he attracted many pupils.

Fokine's own training was that of the St. Petersburg school. He never had much use for the Italian technique of Cecchetti, and even made changes in the less hidebound practices of the Russian school. In his early years of teaching he did not insist on very perfect technique. He was more interested in free movements of the arms and trunk than in extreme turnout in the legs or well-pointed toes. He gave a great deal of

barefoot dancing. He modified many positions, and preferred that the attitude position be taken with the working knee low and bent only slightly, the raised arm and neck placed at an angle to get a feeling of flowing movement rather than a static pose. He considered most preparations ugly and avoided them as a close analysis of the steps in his ballet *Les Sylphides* will show. His dislike for preparations resulted in much less use of the pirouette and changed a great deal of the male dancers work in the lifts and support of the *pas de deux*.

Many pupils who came to Fokine with the idea that they would learn the ultimate in ballet, the most difficult steps invented, were at first disappointed when they realized he was more interested in quality of movement, in well styled execution of simple steps. He was particularly successful in getting across ideas of style by teaching fragments of his ballets in class.

Mikhail Mordkin was a product of the Moscow school where he had been a pupil of Tichomirow, who was responsible for the training of many famous male dancers. Mordkin came to America as a dancer in 1911, but he did not establish a school until 1922. He had taught before—Grimaldi was his pupil in Moscow and he had held classes in England in 1914. In America he first taught in New York, later at the Ethel Phillips School in Philadelphia, and for the last ten years he has had a school in New York. As a teacher Mordkin is slightly eccentric, but his classes are very interesting; there is never a dull moment. Mordkin's wife, Bronislava Pojitskaya, taught mime in the school.

Constantin Kobleff of the St. Petersburg school had been with Diaghilev and the Pavlova Ballet before coming to America in 1916. He spent some time in vaudeville, partnering Bessie Clayton, Mlle. Dazie and Maria Bekefi. He first taught for Bolm and then established his own school.

Alexander Kotchetovsky, the former husband of Bronislava Nijinska, studied at the Imperial School in Moscow and was at one time ballet master in Petrograd and Vienna. He came to the U. S. with the Chauve Souris and later toured in vaudeville. In 1917 he taught at the studio of La Sylphe in New York, but for some years now he has been teaching in Houston, Texas. His forte is character dancing.

Another former Diaghilev Ballet member who came to New York and conducted classes was Alexander Gavrilov. Educated at the St. Petersburg Imperial School with a long career as a dancer and ballet master, he came to America with the Diaghilev Ballet in 1916. Together with Vera Strelska he taught at the Cortissoz School in Philadelphia in 1928. He was one of the ballet masters of Ballet Theatre when that company was organized.

Several members of the family Bekefi came to America. Theodore Bekefi was at first active as a producer and is now teaching in Montclair, New Jersey. Maria Bekefi who is now teaching in Hollywood danced at the State Theatre in Leningrad. She came to America with Mordkin for his 1925 tour and remained here, appearing in vaudeville, Hollywood Bowl productions etc.

Nikolai Semenoff, whose spectacular suicide at Niagara Falls in 1932 was a protest against the modern dance, had been trained at the Moscow School. He came to Cleveland in 1925 and taught classes at the Martha Lee studio before opening a school of his own.

Alex Yakovleff was a Russian who had studied a great deal with Albertieri. He spent some time dancing in South America and taught in Buenos Aires in 1918. From 1924 to 1930 he was with the Ned Wayburn Schools in New York and Chicago, later opening a school of his own where he taught until his death in 1935. His wife Mme. Yakovleff who as Chabelska came to America with the Diaghilev Ballet in 1916, continued teaching for some time and then went to South America.

There are a confusing number of Novikoffs teaching in this country. The most important and well known is Laurent Novikoff, who had been graduated from the Imperial School in Moscow and who was known as the partner of Anna Pavlova. In 1924 he had a school in London with Anna Pruzina. In 1930 he was brought to Chicago to take charge of the opera ballet and the opera ballet school. Two years later he opened his own school in Chicago which he conducted until 1941. Novikoff was particularly interested in developing balletic style in his pupils, and was very good at teaching boys the intricacies of handling a partner in *pas de deux* work.

In Seattle, Portland, Olympia, Tacoma, Van-

couver and Victoria in the 1920s there were Ivan and Boris Novikoff, who together with Tatiana Platowa ran several dancing schools. Boris Novikoff moved to the East Coast where he has taught in Boston and New York. These brothers advertise that they are "following the Russian Imperial Ballet program."

Senia Russakoff, formerly with Theodore Kosloff, has been teaching in Boston for some years. In 1928 he started a Boston Ballet Company, but nothing came of it.

Aron Tomaroff was born in Russia and came to San Francisco as a boy. He joined an aerobic troupe and then studied ballet with a teacher by the name of Meehkowski in San Francisco. After a vaudeville tour partnering Sadye Venderhoff (later Vanda Hoff, wife of Paul Whiteman) he returned to San Francisco and studied with Louise La Gai. She persuaded him to go to New York where she wanted him as her assistant in teaching. When he arrived in the East Tomaroff studied with Albertieri and in 1916 joined the Pavlova Ballet with which he stayed for two years. In 1918 Tomaroff was teaching in Buenos Aires and produced the first movie prologues in that city. Returning to New York, he worked with Oumansky at the Capitol Theatre and then taught for Ned Wayburn. In 1924 when Mme. de Fonteny absorbed Oumansky's school, Tomaroff became the director of the organization. Later he had a school of his own in New York and finally after a short stay in Dallas he went back to San Francisco where he is now teaching. Tomaroff has written several books on teaching and has been selling material by mail for many years.

Elizaveta Anderson-Ivantsova was *prima ballerina* of the Imperial Theatre in Moscow Theatre in Moscow and professor in the Imperial School where she studied. After the revolution she left Russia and became ballet mistress of the Chauve Souris. In America she first taught for the American Laboratory Theatre and then opened her own studio.

The Pavley-Oukrainsky school left a deep impression on the dance of Chicago. Serge Oukrainsky, a Russian whose real name is Leonide Orlay de Carva, studied with Ivan Clustine in Paris then joined the Pavlova Ballet, where he had some work with Cecchetti. Andreas Pavley was Dutch and he had studied with Daleroze in

Switzerland before becoming a member of the Pavlova Co. He, too, took classes with Clustine and Cecchetti while he was with the troupe. When the Pavlova Co. was in America in 1915 these two dancers left to dance and produce for themselves, taught for two months in Indianapolis, and then came to Chicago where they gave classes at the Chicago Musical College. They had given some lessons in Chicago the previous year while dancing with Pavlova at the Midway Gardens.

When in 1917 they were appointed ballet masters of the Chicago Civic Opera, Pavley and Oukrainsky opened a school in that city. They taught there for over a decade and almost every teacher now teaching in Chicago had at one time or another studied with them. (Also modern dance teacher Doris Humphrey) Pavley and Oukrainsky taught a combination of "plastique" and ballet. Both teachers believed in "free movement" and emphasis was on lyric movement rather than on technique. There was a great deal of barefoot work; Oukrainsky even taught toe dancing on the bare toes. The influence of the school was wider than generally credited. A Denishawn School ad in 1924 carried a picture of one of its own teachers with the caption, "Pavley back-bend" as taught by the Denishawn School."

The Pavley-Oukrainsky school was conducted very formally. The atmosphere was almost devout, but was relieved by the fact that there were always productions to be arranged and both teachers were excellent showmen. The school also operated a summer camp at South Haven, Mich. Shortly after Pavley's death in 1932, the Chicago school was closed and Oukrainsky continued teaching in San Francisco and Los Angeles where he had a branch school since 1927.

Anna Pavlova not only inspired pupils to want to study dancing, she contributed a number of teachers to America. Many dancing teachers' ads in the 1920s had the line "Learnt with Pavlova" as the supreme recommendation. Z. Nellé in 1924 advised that he was "formerly ballet master of the Russian Imperial Ballet and late with Pavlova." Porta Povitch, also of New York advertised Russian Ballet Technique "endorsed by Pavlova." Lisa Gardner and Paul Tehernickoff who had a school in Washington, D. C. advertised "formerly with Pavlova Ballet."

Maseotte Moskovina, who has a school in Day-



ton Beach, Florida was with Pavlova from 1914 to 1917. She was English and had studied with Lydia Kyasht, Cecchetti and Albertieri. At one time she was prima ballerina at the Colon Theatre in Buenos Aires.

The Del Roy and Merinoff school in Vancouver advertised that their assistant Gabrielle Steedman had been with the Pavlova and Diaghilev Ballets. Serge Popeloff, for many years a Cleveland teacher and at one time ballet master in the National Theatre in Buenos Aires, was a former member of the Pavlova Ballet as was Englishwoman Ella Daganova who is teaching in New York today and is particularly known for the thoroughness of her training. Hazel Wallack who teaches in Chicago had been with Pavlova after studying with Matilidita of the Royal Academy in Milan and with Cavallazzi and Verhoeven at the Met.

A Canadian boy, Jimmy Nichols, danced in the Pavlova Ballet as Michael Nicholoff and now teaches in Baltimore. Victoria Cassan, who teaches in St. Louis, was with Pavlova for seven years. She was born in England and her early teachers were Elise Clair and Mme. Cormani. Aside from her lessons with Clustine and Cecchetti she studied with Legat and Fokine and studied Spanish and oriental dancing and Dalcroze Eurythmics. For six years Mme. Cassan taught in Detroit at the Jessie Bonstelle School. In St. Louis, besides teaching, she is ballet mistress of the St. Louis Grand Opera Co.

Most of the teachers of the Pavlova heritage had studied elsewhere before entering her company. The great dancers' influence on them was indirect. But there were several English children whom Pavlova actually trained herself and three of these are now teaching in America. Muriel Stuart, who was a soloist in the company, later settled in America first teaching on the West Coast and at present at the School of American Ballet. Miss Stuart's work is distinguished by its lyric flowing style. Hilda Butsova as Hilda Boot studied under a Mlle. Leoffler at the Stedman Academy in London and was a prominent child dancer before Pavlova accepted her for training. She was a soloist in the troupe and understudied the great Ballerina. In 1931 she was guest teacher at the Helen Schuster Martin School in Cincinnati and for some years was with the Chester

Hale School in New York. Beatrice Collenette, another of the children whom Pavlova trained, taught in California in the 1930s.

There were other "Pavlova teachers" whose study was from the galleries of theatres, and they launched hundreds of *Dying Swans* and baby Pavlovas like the one described in a local newspaper as doing "without the slightest effort that exceedingly difficult movement known as the 'Pavlova Step'."

Other Russian teachers of the 1920s were Sascha Piatov, of the "Russian Imperial Ballet," who taught in Buffalo. Professor Maurice L. Winthrop who taught in the same town, "formerly of the Russian Imperial Ballet." The acrobatic specialties of Tina Valen did not seem to stem from the Russian Imperial Ballet from which she claimed to have come. She first taught for Mme. Antoinette Ludwig in Chicago and then had her own studio. In 1935 she organized a company called the Ballet Royale which played one performance.

Lora Shadurskaya, of Russian antecedents, taught briefly in Chicago. A. Comiacoff, another Russian, has been quietly and competently teaching in Chicago for many years. Vera Mirova, who specializes in oriental dances which she learned in the East Indies, was born in Russia and has been teaching in Chicago for a decade.

Nina and Zenaida Artska "formerly of the Russian Ballet, Petrograd" had a studio in New York circa 1925. In New York were also a Mme. Asta Suvorina, Ivan Bankoff (of the Imperial Ballet, Petrograd) and Maria Lubomirska who gave classes at the Roerich Museum.

Boris Petroff, who had been born in Saratov Russia and studied in Moscow under Steklov was very active as a producer of movie prologues in New York and Chicago. In 1925 he taught in Denver. Tuition was free and classes were immense.

Ballet Master Leon Leonidoff, now a prominent producer, came to America in the '20s. He was born in Russia and studied with Jaques-Dalcroze in Geneva, where he became a Dalcroze teacher and later ballet master for the Geneva Grand Opera.

Valodia Vestoff, nephew of Veronine Vestoff, had a school with a Madame Michalava in New York, and W. Mikolaichik, another "graduate of

the Russian Imperial School—late of the Diaghilev and Pavlova Co.” taught in Philadelphia in 1926, where he was also ballet master of the Stanley Theatre.

G. Rodion, “late of Moscow,” was the dancing partner of Natacha Natova, a Russian trained dancer who did sensational adagio work. When the two toured in the *Greenwich Village Follies* of 1926, Rodion taught ballet classes in the various towns in which the show played.

In Los Angeles there was a Polish ballet teacher named Wania who claimed he had studied with Vaslav Nijinsky’s father.

Serge Nadejdin, a graduate of the academy in St. Petersburg, came to New York to arrange dances for Gavrillov’s *Ballet Moderne*. He taught for a while in New York and in 1930 at the Billyl Truehart studio in Houston, Texas. Later he settled in Cleveland and has been teaching there.

In Cincinnati Mme. Feodorova-Hentschel whose prospectus stated she was of the Russian Imperial Ballet taught acrobatic, tap and oriental dancing, and batik dying as well as ballet. In Boston there was a Leckar Russian Ballet School. A Mme. Bourjinska taught in St. Louis.

With the vogue for Russian dancing there was a wholesale assuming of Russian names by teachers and dancers whose work sometimes was only a reasonable facsimile of Russian ballet and often was fantastically phony.

Often the exotic name was taken for the sake of euphony and there was no intention of deceiving the public. Florence Cowanowa had a large school in Philadelphia and made no bones about being American. Everyone knew that teacher Boris

Meroff of Chicago was formerly Turner Lundgren who had been with the Pavley-Oukrainsky Ballet and had then studied in Europe and danced at the Royal Opera in Stockholm. Xenia Zarina, who later became a modern dancer was originally June Zimmerman. Ivan Fehnova taught ballet in Chicago and was not even vaguely Russian. Stephanie Kovak had been with the Chicago Opera Ballet and usually stated in interviews that she was Russian and that she had begun her career in the Russian Ballet. Her speech did not show the trace of an accent. Desirée Lubovska, who taught nature dancing in 1925 and attempted the founding of a National American Ballet with headquarters in Virginia, was born Foote in Minneapolis.

The Sergei Marinoff, whose big mail order business in Chicago taught many people ballet dancing at home, was not anybody in particular. The course of study was written by several people, including Vera Caspary of the staff of *Dance Magazine* and Nicholas Tsoukalas.

Many teachers who were thoroughly American even in name, advertised Russian Ballet Schools, because they had studied with Russian masters.

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The Russians dominated the dance world of 1915 to 1930, but there were still a number of French and Italian teachers and many from Vienna, Prague and other European cities.

The former Italian supremacy had been due to the connection before 1910 of ballet with opera, and Italians completely dominated every phase of opera. The Italian dancers brought the blocked toe shoe to America and precipitated the controversy that raged about it for years.

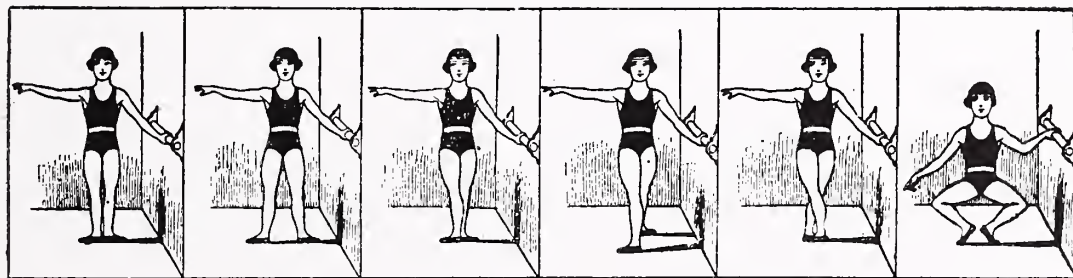


ILLUSTRATION FROM A MAIL ORDER LESSON IN BALLET, 1917 (New York Public Library)

Besides Albertieri and Mascagno some twentieth century Italian teachers were Julio Ramaciotti of San Francisco, Mme. Da Silva of Hollywood (who announced she had had twenty-five years of stage experience), Mms. Paparelli of Boston, Louis Vecchio, Emeterio Gali, Mme Rezzi (who taught only "classical toe dancing"), and Mme. Queroni—all of New York. San Francisco also had Mme. Elvira Morissini and a Mme. Eva Alberti who taught gesture and pantomime.

B. Bernardi, who has been teaching in New York for many years, had been ballet master at Breslau and had danced in the Grand Opera of Paris and the Royal Theatre in Munich. Antonio Caserta, who started teaching in Minneapolis in 1907, was trained in Italy. Julia Hudak who taught in New York had been trained in Milan. In Marion, Ohio and later in Cleveland, Mme. Bianca, formerly of the Metropolitan Opera and of the Imperial Royal Viennese Opera School of Dancing, established a School. Amata Grassi, also of the Met, taught at the Chester Hale School; and Prof. A. de Filippi who had been a ballet master at the Met, had classes in a school called the National Institute of Arts in New York in 1929. Mme. Leontine Gano of Indianapolis is probably American.

Signor Enrico Zanfretta who taught in New York has a name distinguished in dance history. There was a Josephine Zanfretta (née Josie Dupré) who married an Alexander Zanfretta and danced in Boston in 1873. With the famous French troupe of Ravels that danced in America from 1832 to 1864, were two tight rope dancers named Rosita and Marietta Zanfretta. There was a Mme. Francesca Zanfretta trained in Milan who danced and taught in England as late as 1910. The father of Enrico Zanfretta had been the teacher, of many of the Italian dancers and ballet masters who came to the United States. The Zanfretta who taught in New York advertised as Enrico Zanfretta, M.B. [Master of Ballet?] teacher of "ballet, character, toe—deportment and pantomime," taught without musical accompaniment and was scornful of the "quicky methods" of the new simplified schools. His style was archaic and included much fluttering of the wrists and deep curtsies.

Vincenzo Romeo who was for a short time ballet master of the Chicago Opera Co. had trained

with the father of Enrico Zanfretta. He had been in several of the Kiralfy productions and was of the type of teacher known as anatomist. He could not arrange even an interesting *enchaînement*, but he knew the muscles of the body and could train his pupils to use them. He did not give bar exercises nor ever demonstrate dance steps. He literally placed his pupils' limbs in position and forced them into mechanical correctness. He taught his early pupils to dance on their toes without the aid of boxed slippers and introduced many acrobatic tricks into their work to make it suit the music halls for which they were training. Romeo would not accept pupils unless they signed contracts that they would remain with him for at least three years. He did not encourage boys to study with him as he considered them not conscientious enough. Bessie Clayton, a famous American toe dancer of the early 20th century, trained by Romeo, was best known for her trick of standing in unblocked slippers on one toe and kicking the back of her head.

In 1931 there was a school in Los Angeles known as the La Scala School. The director, Giovanni Vittorio Rosi had a colorful background. Born in Italy and trained at La Scala in Milan, he joined various Italian opera companies that toured Java, India, Egypt and South America, and later danced in and was ballet master for operas in various European cities. From 1902 to 1906 he was ballet master at the Alhambra Theatre in London. He next organized his own company which danced in Berlin. This was followed by four years as director of the Imperial Theatre in Tokio. He came to the U. S. where he founded a company called the Opera Comique, but in 1913 he had left this country to become the State Director of the Teatro Hidalgo in Mexico City. After that he established his Los Angeles school.

Maestro Rosi had a Cecchetti Certificate which attested his ability to transmit that master's technical method. When Rosi taught at the Convention of the Chicago Dancing Masters in 1934, he had with him a number of large books in which he had painstakingly recorded the complete choreography of many of the ballets which he had composed or danced in. The illustrations and script were wonderfully clear.

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The French teachers of the twentieth century



are hard to distinguish, because of the tendency for actresses and dancing teachers to assume French names and the air of refinement and culture that was supposed to be cast by the prefixed Mlle. or Mme.

Marcel Bergé of the Paris Opera first came to America as a leading dancer in Pavlova's company in 1915. He returned to America and taught in the Adolph Bolm school in Chicago in 1929-30. After Bolm moved to California, Bergé continued teaching in Chicago for some time and finally went back to France. He was a tall man and usually demonstrated big sweeping movements. His terminology was very precise.

Orrea Waskae taught Russian ballet, toe and character dancing in New York in 1926 and advised that she was the "only authentic representative in the U.S. of the Academie des Maitres de Danse-Paris," and in 1924 René Luléjean had advertised he had a "Diplome de l'Academie des Maitres de Danse de Paris."

In 1926 Mme. de Fonteny whose school in 1919 had been called the Bonfanti Studio, announced a new director. He was M. Theodor Adolphus of the Opera Comique, Paris. His teaching was to retain "the beauty of the old ballet plus the clever innovations of the new."

In 1927 A. Leo Staats, ballet master of the Paris Opera came to New York. Scores of Americans had come to him for lessons in Paris and he probably realized that at that time this country was a good place for dance teachers. Staats taught for a short time at the John Murray Anderson-Robert Milton Theatre School and then opened a school of his own where classic, tap, acrobatic and ballet dancing were included. Staats was in charge of the ballet at the Roxy Theatre for a time.

From other European centers came Prof. Joseph Camell of the Royal Opera Vienna who taught in New York in 1927; Ariel Millais came from Budapest. Mme. Antoinette Ludwig who danced and studied in Germany and had been with the Chicago Opera Ballet still has a large school in Chicago.

Ottokar Bartik who was ballet master at the Metropolitan Opera conducted his own school on the side. He had come in 1904 from Prague, where at the age of seven he first danced at the Royal Opera House. Between other engagements

he was director of pantomime for Ringling Brothers Circus from 1912 to 1918.

One of the most prominent teachers in Chicago circa 1920 was Mm. Marie Yung. She began studying at the age of three with Mme. Nirschi in Budapest. She learned the Italian style of ballet from Luigi Mazzantini and the Russian style from Joseph Godlewsky.

Mme. Yung had at one time been connected with the ballet at the Metropolitan and came to Chicago as an instructress of the Chicago Grand Opera Ballet. Her most famous pupil was Sylvia Tell, the first American dancer to attain the position of *première danseuse* with a major American opera company. Mme. Yung spoke French most of the time. She sat during lessons, somehow saw every detail, and was distinguished for teaching ballet technique at a time when everyone else was still occupied with fancy dancing. She also gave lessons in pantomime and deportment to many opera singers.

Albertina Rasch, trained at the Imperial Opera School of Vienna, came to America as a dancer and remained as a teacher and producer. She first appeared in this country at the New York Hippodrome at the age of sixteen. She was most interested in opera ballet and danced with the Century Opera Co., the Chicago Opera, the American Opera in Los Angeles, and the Ellis Grand Opera Co. After years of touring in vaudeville and concerts here and abroad she opened a school in New York in 1923. She stated in interviews that her real aim in establishing a school was to eventually develop an American Ballet. However, Mme. Rasch became very successful in training dancers, producing large ballets for the movies, and arranging routines for troupes of girls. She has produced some ballets for the Hollywood Bowl and in 1930 opened the Albertina Rasch school in Hollywood.

Norwegian Jorg Fasting, who at one time studied and danced with Adolph Bolm, has had a ballet school in Columbus, Ohio since 1925. The Lindendare School in Portland, Oregon had on the faculty a Mlle. Elinova, "Norwegian danseuse."

Adolph Blome studied dancing in Germany and at one time taught ballet in the Ned Wayburn School. He is now teaching in New York.

Although there was much talk of Greek danc-

ing there were few Greek teachers. Vassos and Tanagra Kanellos and Eva Sikelianos were Greek dancers who taught in America in 1930. Their work was of the naturalistic school which owes more to Duncan than to Greece, and their National Hellenic Ballet consisted of "mimo-plastics and chorodramatics."

Mme. Calliope Charisse came to America in the 1920s with her eleven children. She opened a Parisian School of Dancing in which she offered "true Grecian training." Most of their work was "beauty calisthenics," although she did produce a ballet *Moses Crossing the Red Sea*. Most of her children studied ballet and became dancers or teachers. Kitty Charisse Etienne has a school in Detroit and Nico Charisse, who was with Adolph Bolm for a time, runs a large school in Hollywood.

Nicholas Tsoukalas, born in Athens, for many years had a school in Chicago where he taught ballet, Spanish, and Greek dancing. He is now teaching in Detroit.

One of this century's first English teachers was Alice Phasey who had succeeded Katti Lanner in London and had danced with Cecchetti at the Empire Theatre. She had danced the famous *Pizzicato* from delibes' *Sylvia* with Cavallazzi. The tempo of this dance was very fast and it contained 110 different steps. Mme. Phasey taught in Chicago for many years, and was the first teacher of Jean Cayley who later as Anna Ludmilla was the only American accepted into the Diaghilev Ballet. Mme. Phasey died in Chicago in 1932 at the age of ninety.

Ernest Blecher has been the most prominent 20th century English teacher in America. He had studied ballet in England with Francesca Zanfretta, Alexander Genée and Mme. Cormani. Under Louis d'Egville he learned national and folk dances. In Paris he studied with Givre and in Spain with Otero.

Belcher danced in ballets at the Alhambra in London and then came to America with a partner in 1913. He toured in vaudeville and finally settled in Los Angeles in 1916 where he opened a school. Although he has arranged his school in definite grades his work is not so pedantic as that of most English, nor as free as that of the Russians. He has been active in producing dances for the films and that has colored his work a great

deal. There is a tendency to emphasize flashy steps, particularly pirouettes. Belcher has taught at one time or another almost every dancer who came from California. His influence is also felt through his many years of coaching teachers for the D.M.A.

Mme. Ethel Fredericks, an Englishwoman who came to Brooklyn in 1919, taught toe dancing musical comedy dancing and etiquette.

D. G. MacLennan of Edingurgh gave a summer course in America in 1910 and later taught for the American National Association of Masters of Dancing. He had been a pupil of Alexander Genée and Victor Chiado—the latter a ballet master for the Kiralfys. MacLennan specialized in ballroom dancing, but also included several "beautiful advanced technical dances." He was an authority on Scotch and English national dances.

One of England's contributions to the dance was the precision line, perfected by John Tiller. A Tiller Dancing School with Mary Read as director operated in New York from 1925 to 1929. Lily Lenora, who also taught this type of dancing, was born in India and trained by John Tiller in Manchester. Later she studied with Parco Miralles in Milan. High kicking was an important part of the training, not the suggestive swish of the skirt dancer nor the spasmodic jerk of the ta-ra-ra boom-der-é girl, but a smooth and mechanical high kick. The line girl was almost impersonal. Lenora included ballet, eccentric and step dancing in her course of study.

Mme. Dot Duval has been teaching in America since 1922. She was born in London and had her first lessons from her sister Zoe Duval, who had studied with Lisa Mainardi and Paul Valentino. She was apprenticed to Katti Lanner at the Empire Theatre and also studied with Cecchetti. After some years she appeared in an act produced by Cavallazzi, and toured the continent, America and Australia. She returned to America and danced for two years, opening a school in 1922. In 1930, in Los Angeles, she was teaching tap, buck and wing, acrobatic, and musical comedy dancing besides ballet. For the past few years she has been in New York teaching ballet only. Mme. Duval is particularly concerned with training the muscles of the body to be ready for the mechanics of ballet. She spends hours on *pliés* and *petits*

*battements*. The legs are exercised to force complete turnout from the hips; backs are trained to be straight; feet and ankles are made to be flexible. Her theory is that the body is thus prepared for ballet dancing and when ballet steps are introduced technical correctness is a habitual response and the dancer can dance without thinking of the mechanics of dancing.

Acrobatic dancing was very popular in the 1920s and widely taught. The great numbers of vaudeville and movie-plus-vaudeville theatres called for a great number of acts, and the specialty dancer needed sensational tricks. Acrobatic adagio, a distant relative of the classical *pas de deux*, flourished. Most teachers of acrobatic dancing were Americans, but some of the Italian, German and Hungarian circus acrobats who had survived from the '90s entered this field.

Wm. J. Hermann, whose father before him had been an acrobat, had opened an academy in Philadelphia in 1890 which, during the vogue of the '20s, was one of the biggest acrobatic schools. Among the assistant teachers were Paulinetti, Louis Lorello, Phil Rado, Louis Ferranto and Einar Johansen.

Theo Creo, a Hungarian with a circus background, opened a New York school in 1918. The subject matter of the school of acrobatic dancing included straddles, splits, chest rolls, snake stands, gainers, boranis, rudolphins, twisters and tinsicas. The acrobatic adagio consisted of lifts, high kicks, back bends, leaps, flies, catches and picture holds. There was lofty, straight, trick and comedy tumbling. All these were usually done to slow waltzes.

Acrobatics gave ballet a new range. Many ballet students had acrobatic training and they brought to their dancing higher extensions and more limber backs which were used to advantage in the new freer styles.

In this golden age of dance for the teacher several definite tendencies can be noted, particularly in the teaching of ballet. (Nature dancing, Greek dancing, etc. were highly individual forms for which each teacher evolved her own methods and devices.) More emphasis was laid on bar work—in fact bar work became so universal that even schools of nature dancing introduced bar work in bare feet. This was rather paradoxical, since the nature schools shouted against the turned-out leg and pointed toe and most bar ex-

ercises aim at inculcating these two details, concentrating on them while the bar relieves the muscles of the problem of maintaining balance.

There were more and freer exercises for the arms. The *port de bras* was less rigid. The forcing-box which turned out the leg from the knee down only, and caused sway-back had been discarded by the Russians who insisted on better posture. Classes became more interesting and varied. The same exercises were not repeated every day; the Russians liked putting together intricate new *enchaînements* for each lesson. Some of these dancers turned teacher were more than a little bored with teaching for they knew nothing of pedagogic methods, or of the psychological principles involved in the learning process. It was only because their pupils were avid to learn that they got anything at all, and it was usually by sheer imitation. The piano was used universally for accompaniment and good music was introduced into the dancing class.

By 1920 the blocked toe shoe was accepted by all teachers and was very much improved by American manufacturers—too well improved. Anybody could stand in these shoes and many so-called dancers rushed to appear in them before they knew how to dance. The new shoe increased the range of toe dancing, gave it a larger vocabulary and greater virtuosity.

A strange and wonderfully corrupt terminology that included such terms as *shtay*, *fortay* and *padbask* came into general use. Part of it was due to the poor diction of the Russians and part to the lack of background of their pupils. One teacher gave printed instructions for a dance in which one was to do "eight pas de two steps sur points."

This was an age of synthetic dances. Oriental dances were fancy routines in which the dancer invariably got down on one knee and bent backwards while undulating the arms in snakelike movements. Spanish dances were Spanish because the dancer had a rose in her mouth and a comb in her hair.

Dance schools advertised classes for professionals and amateurs. The "business girls' evening class" was a popular innovation. It demonstrated the complete respectability of the dance school and the acceptance of dance as part of one's education.

In a country as big as America the mail order



business is a logical method of distribution. Not every town could have its Russian master so courses of study were sold by mail. Records of music, a practice tunic and a bar were in the first parcel. These were followed by a weekly lesson that came in the post. The lessons were made up of bits out of many standard text-books from Blasis to Chalif, and there was much cribbing from the British, who had standardized ballet teaching pretty well by this time. Included with the directions were pep talks and pictures of prominent dancers to keep up the morale of the pupil. Ads announced that one could earn three hundred dollars a week by becoming a dancer—a profession easily learned through a marvellous new method invented by a star of the Russian Ballet.

Another phenomenon—an extension of the American's love of travel—found its way into the dance field. Teachers went in droves to Europe to study. They studied with Volinine, Trefilova, Staats, Egorova in Paris; with Karsavina and Legat in London; with Otero in Spain; with Wigman, the Bodenweisers, Trumpy, Von Laban, and Palucca in Central Europe. It led to new migrations of European dance teachers directly to the American field of lucrative teaching.

But the golden age did not last. The moving picture became audible and the movie prologue was dropped. The economic depression forced many Americans to give up things that were not necessities. Less dancers were needed, fewer amateurs could afford to study, and dancing teachers had lean days.

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The authentic Spanish dance was not taught in America until recently. There had been Spanish dancers showing their art in American theatres since early times. The first was Senorita Pepita Soto who came here in 1852, a Spanish troupe of twenty dancers came in 1855, and Isabella Cubas came in 1861. Carmencita danced in the U.S. in 1889 and Caroline Otero in 1890. Teachers saw these and taught what they considered similar work. To the untutored imitator a tambourine, a lace mantilla and coquetry employed extensively while executing the usual ballet steps spelled Spanish dancing.

In 1912 there was a Sevilla Spanish Dancing

School listed in the New York directory, but the first big splash was made by the Cansino family who came in 1915. They were brought by Mrs. Stuyvesant Fish to dance at social functions, but they were soon launched on the Keith-Orpheum Circuit and danced in cinema house prologues. Their names were Angel, Eduardo, Rafael, José, Paco and Elisa Cansino. They had been born in Madrid and trained by their father Antonio (now in America) who was a famous dancer and teacher. When the Cansinos settled down to teach in America Aduardo, José and Elisa lived on the West Coast and Angel and his American ballet dancer wife Suzita in New York.

The range of Spanish dances, flamenco, peasant and classical, as taught by the Cansinos was a revelation to most Americans, as were the intricacies of the *zapateado*, the art of playing the castanets, and the finger cymbals. The Cansinos use the accepted method of teaching Spanish dancing. A complete dance is presented and gone over so many times that finally the pupil knows it. Technique is picked up on the way. Many Americans, accustomed to more analytic methods of pedagogy, find it exasperating, but most Spaniards teach in this fashion.

Angel Cansino taught at the Chalif school and spread his work widely by teaching hundreds of teachers at the various dancing masters' conventions. Paco Cansino taught in the Albertieri School, José Cansino in the San Francisco Opera Ballet School, Elisa Cansino has had classes in Portland, Ore. and in San Francisco. Gabriel Cansino, a son of Elisa, taught in Chicago. A good percentage of the Spanish dances performed by Americans are recognizably the routines taught by the Cansinos.

Aurora Arriaza established her New York school at 637 Madison Avenue in 1918. She was born in Seville where her father Maestro Domingo Arriaza had an academy. He had been the teacher of the famous Carmencita. Aurora Arriaza was dancing all over Europe by the time she was twelve years old. Later she had her own troupe called The Belles of Seville. She was brought to America by Oscar Hammerstein and after some seasons of dancing began to teach.

Juan de Beaucaire maintained his Andalusian Academy in New York all during the 1920s and 1930s. He was Spanish but grew up in New York

and then returned to Spain for further study with Otero, Realito, Julia Castalano, Roman, Perisite and Martinez. He returned to America where he appeared with Anna Held in one edition of the Ziegfeld Follies. In 1928 he taught at the Cortisoz School in Philadelphia, but most of his teaching has been in New York.

Maria Montero taught at the Adolph Bolm School in Chicago and in New York.

In 1926 Prof. Joaquin Ortega, direct from Seville, had a Sevillian Academy of Dancing in New York. Esteban Palos of Sargosa taught at the studio of Emetrio Gali. Antonio de Seville also taught in New York. He had previously had a school in Madrid. Carlos de Vega was with the Chalif School in 1929.

Julio Zabaleta taught for several years in Chicago and in 1934 was teaching in New York. In 1943 he returned to Chicago. José Alvarez has been teaching in Chicago for fifteen years.

California, with its Spanish heritage, attracted many teachers of Spanish dancing. The best work, however, has been done by a few capable Latin Americans. One teacher from Spain is Trinidad Goni who opened a school in Los Angeles in 1925. She returned to Spain often, studying with Otero, Gonzalez, Realito and Martinez.

Guillermo del Oro is unusual in being both a competent ballet master and a teacher of Spanish dancing. He was born in Bilbao and studied with Otero and Cecchetti. He toured South America, Mexico, England and France as a choreographer, ballet master and dancer. He came to America as a dancer, first in 1925 and taught in New York from 1930 to 1932. The scope of his work is hinted at in his course of study which offers instruction in "use of castanets, crotalas, tambourines, shawls, caper and sombreros—Ballet technique, Methode Cecchetti." Del Oro's wife, Vadja del Oro, was born in Budapest and danced with the San Francisco Opera Ballet. She taught in 1939-40 in the Agnes Boone School in New York.

In the summer of 1942 Argentinita gave a special course at Jacob's Pillow in Massachusetts. Her partner, Frederico Rey (a Dutch boy who had danced in Europe as Freddy Wittop) taught in New York.

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Germany has had a long history of gymnastic

dancing. Her opera ballet had rarely been more than drills or marches, but theatrical forms in the 20th century were eclectic with a constant searching for something new, even before the first World War. The Wiesenthal sisters, Clothilde Von Derp (later Sakharoff) and others illustrated these tendencies. Rita Sacchetto of Munich whom Loie Fuller brought to America in 1909 gave a recital in which she featured dances "with a meaning." Among them was *Death Scene* and *Tarantella* whose fire was supposed to portray the "struggle of the Woman-Soul against insidious evil." Sacchetto's most ambitious work was a "psychic study" called *The Intellectual Awakening of Woman*. This piece, created in America, was danced to Grieg's *Peer Gynt Suite* and based on Walt Whitman's *Woman of the Future*. It required a group of thirty dancers (whom Sacchetto must have trained in New York) and was performed but once. Like the modern dancer of 1944, Rita Sacchetto composed all her own dances and designed her own costumes.

Harald Kreutzberg was the first post-war modern German dancer to come to America. He taught for two seasons at the Chicago Musical College, but he is too individual a dancer to be considered representative of a movement. Mary Wigman made the biggest impression. After her appearance in this country the German modern technique became a necessary subject for hundreds of dancing schools in America. Teachers went to Germany to study with Wigman, Von Laban, Skoronel, Trumpy, Palucca, imported German teachers for their schools. The German teachers who came had in their classes many American teachers seeking a few pointers on the new technique, as well as students taking training for professional careers. Gym teachers rushed to learn this new form of barefoot gymnastic dance.

New expressions were used, absolute dance, tension, relaxation, dynamics. There was no bar for support, and much of the work was done lying or sitting on the floor. Arms were turned in at the elbow, back rounded and chest sunk in. The grotesque was cultivated. There were no foot exercises and the pointed toe was considered decadent. A great deal of improvisation gave way later to composition, and not only were pupils encouraged to compose their own dances, but co-operative group compositions were developed. The

playing of the percussion accompaniment was not relegated to nondancers; it was a part of each dancer's equipment.

Almost every school in America added "German Technique" to its courses which already included ballet, acrobatic, tap, Oriental and Spanish dancing. There were similarities in the various schools of German technique, but there was no one system, and each teacher invented her own exercises. Nothing was standard.

Among the first German modern dancers to teach in America was Eugene Von Grona. He professed to teach the "New German Art, the Absolute Dance." His Machine Dance is still imitated in dancing school recitals.

Hans Wiener and Otto Aschermann came to Boston in 1927. They had had a school in Shanghai and their first dances showed the oriental influence, especially in the masks, drums and props they used. In 1928 Wiener taught for the American Society of Teachers of Dancing. For a short time he was in New York, but he returned to Boston where he still teaches under the name Jan Veen.

Erika Thimey, who is at present associated with Jan Veen, had studied with Wigman and Margarete Wallman. She came to Chicago in 1932 and taught at the school of Mme. Antoinette Ludwig. She produced dances for various German celebrations and was also interested in dance in the church as a form of worship.

In July 1926, Eugene Plessner opened a studio in New York to teach the method of Mary Wigman.

Margarete Wallmann was in the U.S. from 1929 to 1932. She lectured and gave demonstrations and in 1930 was guest teacher at the Denishawn School. Miss Wallmann had been with Wigman for several years, but left and organized her own group. Before her association with Wigman she had studied ballet and danced for many years. Her theatrical background shows in her teaching and in her many productions. She did some work for the films in Hollywood and is at present in Buenos Aires.

Wigman trained teachers had been in America for several years, but the official Wigman School opened in 1931 in New York with the promise in the prospectus of a "breathless journey toward self-expression." Hanya Holm was the teacher in

charge of the school and among her assistants were Fe Alf, Lies Fox and Irmgard Wehner. Victor Schwinghammer and Hans Hastings taught in the music department—which means mostly percussions.

Hanya Holm was a graduate of the Dalcroze Institute in Frankfurt and of the Mary Wigman Central Institute in Dresden. She was in the original Wigman Gruppe and had taught for ten years in the Wigman School in Germany. She taught in the New York Wigman School until 1936, then changed the name to the Hanya Holm School and branched out very much on her own. She added several American assistants and Irna Otte-Betz to the faculty. Besides teaching in her own studio Miss Holm has come in contact with many teachers and dancers through her work at Bennington, Mills College, New York University, the summer camp at Steam Boat Springs Colorado, and, when on tour performing with her group, she usually gives a few lessons in the physical education departments of the local colleges.

Next to the Wigman influence, the Von Laban was the most generally felt in America. Rudolph Von Laban visited America in 1926 and again in 1931, and lectured on his system of recording dance movements.

Among the German teachers in America, trained by Von Laban were Elsa Milci who demonstrated the Laban method in various studios in 1927 and Lisa Von Toerne who taught in New York in 1931. Fraulein Johanna Reinhardt, another Von Laban pupil, taught German technique at the Albertieri school the same year. Paul Tchernikoff, who had been associated with Lisa Gardner in Washington, D.C. must have taken time off for study in Germany, because in 1931 he was teaching the Von Laban method at the Wyman School in Boston. Kurt Graff studied with Von Laban and danced in his group, then came to Chicago where he had a school together with his wife Grace Cornell Graff.

Johanna Keller taught in the studio of Juan de Beaucaire in 1930; Lora Deja, a former assistant of Wigman in Dresden taught at the Cornish School in Seattle; Edgar Frank of Berlin taught in the school of Sara Mildred Strauss; Kurt Metze, another Wigman pupil taught in California; Agneta Slany, from the Falke School



in Hamburg, and Tina Flade, a Wigman pupil, opened schools.

Ruth Allerhand who had had her own group in Europe opened a school in New York which was to feature "principles of correct breathing, posture, balance, forms of relaxation and tension, advanced space expression, improvisation and composition, etc."

Paul Dunsing started out with Rhythmic Gymnastik in Chicago and then specialized in German folk dances, practiced by large groups with a nostalgia for the fatherland. Anne Rudolph who had gone to Germany as a child came back to America and teaches her own individual form of modern dance which she calls Anrudics.

With political persecution in Central Europe a new wave of German teachers arrived in America from the middle '30s to 1939.

The Jooss-Leeder school which had moved from Germany to England set up a branch in California under the guidance of Paquerette Pathé, a former dancer in the Jooss Ballet. This school was more concerned with theatre than were the other modern Germans. Acrobatics, Classical, Ballet and Dance Styles were included in the course of study as well as Eukinetics (enriching and clarifying the expression-content of movement), Choreutics (composition in terms of space-form), Dance Script and Music.

Gertrude Doris Ulman headed the Hellerau-Laxenburg School in New York in 1938. Lotte Goslar, Angela Sartorio (of the Jooss Ballet) and Felicia Saxe gave classes.

Atty Van den Berg who was born in Holland, had studied with Lili Green and danced with the Jooss Ballet, teaches in New York as does another Jooss student, Erica Stolzberg. Juana de Laban opened a New York school in 1939.

Marthe Krueger, who had studied in various schools in France, Germany and Holland, taught for several years in the studio of Vecheslav Swo-boda and in 1942 opened a summer school at Ridgefield, Conn.

There were several European modern dance teachers whose antecedents were mixed. Tashamira was born in Yugoslavia and studied with Margarita Froman, a former partner of Mordkin, in Zagreb. She learned Dalcroze Eurhythmics in Hellerau and modern German work with Von

Laban. In 1931 she taught at the Chalif School.

Ronny Johansson was born in Russia of Swedish parents and was trained in Vienna. Her work was similar in some ways to the modern German dance, but was lighter and more lyrical. She was guest teacher at the Denishawn School in 1925, at the Eastman School in 1926, gave short courses at the Adolph Bolm School in Chicago and for several years taught at the Elsa Findlay School in New York.

Benjamin Zemach opened a school of modern dance in Los Angeles in 1931. He had come to America with *Habima*, a Russian-Jewish theatrical troupe from Moscow. He had studied ballet and Dalcroze Eurhythmics in Moscow, and the modern dance with Wigman. His work includes many dances on Jewish themes. He is at present teaching in New York.

Rosamund Hall of London conducted classes in the Annea Spong Method of Natural Movement and Dancing, an English form of modern dance.

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Ballet dancing in America was in a moribund condition for some years and then in 1934 new life stirred. It began with the success of the ballet company of Col. de Basil that came to America in 1933 when for the first time since 1917 Americans saw a company which played a large repertoire of real ballets. There was a new and dazzling virtuosity, and a display of balletic style which the classrooms had hinted at, but which somehow had not materialized in this country.

In 1934 the School of American Ballet was established with a young faculty, a fresh viewpoint and a rich course of study. Technical standards were raised, and older schools woke up and raised the level of their work. More dancers came from Europe, local companies were formed, and dancers from the European companies stayed in the U.S. and taught. Aims were more definite, ambitions whetted. The goal now was to dance in a ballet company, not in music halls, and a new type of pupil with a better general education and higher ambitions came to the ballet school.

The teachers paid more attention to basic technique. The first migration of Russian teachers had been made up largely of rebels against an academic regime who had not insisted on extreme



VINCENZO CELLI, 1943

turnout of the legs. Photographs of their star pupils showed they were satisfied with a halfway approximation. Now a new generation of slimmer girls danced neatly, their legs turned out at an angle of 180°—all the way from the hips. With longer lessons and more *frappés* and *petits battements* at the bar, feet became more articulate. In jumps and *petite batterie* one no longer saw so many expressionless, dangling extremities. Fifth positions were exact and fallen into as a matter of habit without wriggling into place in the manner of a “natural” dancer burlesquing ballet. The easier third position, used so much for *grands battements* and *ports de bras* in the 19th century, was almost discarded. Extensions were higher and the dancer’s line longer and more beautiful. The *pirouette en dehors* discredited by some teachers in the natural era assumed a more important position and was taught with more variations—often the toe of the working leg was brought as high as the supporting knee to give a more brilliant effect than the old standard *sur le cou de*

*piéd* position. Multiple turns became part of the vocabulary of every dancer and *fouettés*, the former caviar of ballet, were within the range of most students. Balanchine’s imaginative use of new poses and movements in his ballets led teachers to try all sorts of innovations in class. New arm positions were used for turns, more jumps and *grande batterie* were taught, and at the School of American Ballet even girls did air turns. The general use of all over tights as the most popular classroom costume for boys and girls was more than a matter of fashion. It went with the cleaner technique and purer line.

Fokine was producing ballets at the Lewisohn Stadium, Mordkin was rehearsing a company, the American Ballet was preparing a repertoire, the Littlefield Ballet was making its mark, and schools realized that most of their pupils had a burning desire to get into a ballet company. The teaching of variations and actual dances from classical ballets became highly desirable. In the previous decades the teaching of dances, instead of *how* to dance had brought dances into disrepute. The best schools had swung to the opposite extreme. Pupils studied for many years without learning a dance. The result was a generation of studio dancers who lacked any vestige of style.

The teaching of supported adagio or the classical *pas de deux* became possible with the addition of more male students, and was particularly desirable when its possibilities were seen in the repertoires of the various companies that performed.

The first teachers imported by the School of American Ballet were George Balanchine and Pierre Vladimiroff. Both were from the St. Petersburg Academy (Leningrad Academy in Balanchine’s time) and had had distinguished careers, Balanchine chiefly as a choreographer and Vladimiroff as a classical dancer. Their previous experience shows in their teaching. Vladimiroff’s work is classical, very perfect and in the manner of the *grande école*. Balanchine is highly stylized, imaginative, stimulating.

Also teaching at the school was Anatole Oboukhoff who came to America as ballet master for the de Basil Co. He had been trained at the Imperial School in St. Petersburg and is particularly effective with young pupils, because he is so thorough. Kyra Blanc from the State Academy in Moscow specializes in teaching children.

Anatole Vilzak and Ludmilla Shollar first taught in the School of American Ballet and now have their own school in New York. Both had been important dancers in Russia and in the Diaghilev Ballet.

Although they had come to America earlier Vecheslav Swoboda's and Maria Yurieva's teaching days fit into this recent period. Swoboda is distinguished as one of the few men teachers with a real classical style which he can still demonstrate—not merely suggest.

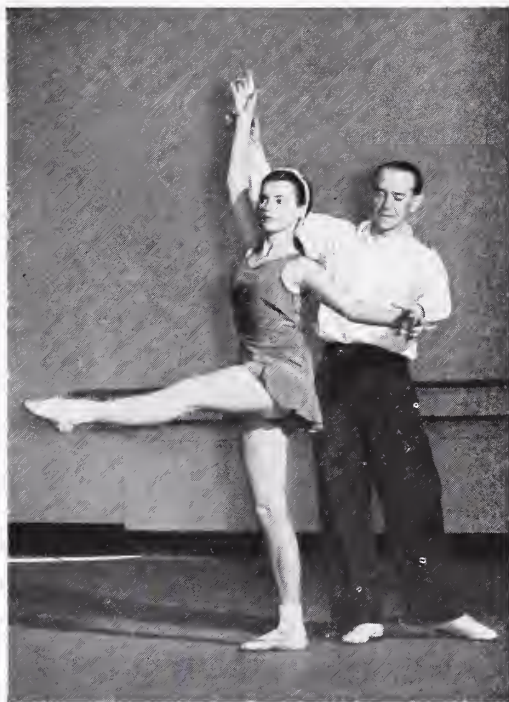
Bronislava Nijinska came to America to arrange the ballet for the filming of *Midsummer Night's Dream*. Born in Warsaw she is a product of the St. Petersburg school. In 1919 she had her own academy in Kiev and later taught in Paris, but she has been most active as a choreographer. In 1939 she returned to America and taught at the school of Nico Charisse. Later she taught at several places in the U.S. including a summer session at Jacob's Pillow. Her classes are characterized by very original new movements and much adagio on the *demi-pointe* designed to teach balance.

Boris Romanoff who was ballet master at the Metropolitan Opera for two seasons held some classes. He has a background as choreographer and ballet master in Berlin, Milan and Paris, had been with Pavlova in Buenos Aires, and arranged ballets for Ida Rubenstein. His teachers were Legat and Oboukhoff.

Alexis Dolinoff is a Russian who first taught at the Littlefield School in Philadelphia, then for one season in the Merriell Abbott School in Chicago, but has for the most part been connected with the Chalif School.

Julietta Mendez and her son Alexis Kosloff, Jr., have a school in New York. Mme. Mendez was born in Milan and studied at the Imperial School in Moscow. Her teachers were her father, José Mendez, and Russians Takimiroff and Gorski. She was *prima ballerina* in Moscow and also danced at La Scala. She came to America in 1927 and first had a school in Wildwood Crest, N. J. She teaches mime, and her ballet work is a combination of the Russian and Italian methods. Young Alexis was born in Russia and first appeared at the Bolshoy Theatre. He danced in the De Basil Ballet Russe for several years.

Olga Tarassova, of the new generation of Russian teachers, is also from Moscow. She studied



ANATOLE OBOUKHOFF, 1943

in Paris with Trefilova, Egorova and Preobrajenska, and taught in Paris for three years before she was brought to New York to teach in the Ned Weyburn School in 1936. From 1937 to 1939 she taught in the school of Mme. Anderson Ivantsova and now she has her own studio.

Helene Platova, who has been in Copenhagen, at La Scala and taught with Nikolajeva now has a school in New York.

Leon Fokine, a nephew of Michel Fokine, and his mother Alexandra Fedorova, who arranged several ballets for the Monte Carlo Ballet Russe, taught in New York and are now in Chicago. Mme. Fedorova is amazingly spry—still demonstrating steps like *entrechat sept* for her men students. Michel Fokine's son Vitale has a studio in New York.

Lisa Parnova, born in Moscow, but dancing in America a number of years, opened a school here in 1940. She has a background of modern dancing and also studied ballet with Fokine, Mordkin, Egorova and others.



Edward Caton though born in Russia is really American. His training, however, is Russian and he has taught extensively in Chicago, Cleveland and New York. Joseph Levinoff was born in Warsaw, but his dance education is American and he is now teaching in New York.

Vincenzo Celli was born in Italy and lived most of his life in Chicago. He was sent to Milan and studied with Cecchetti at La Scala, later teaching there. On coming back to America he taught first in Chicago and now in New York. He is one of the few teachers who adheres to the real Italian method and technique—including the bent knees *en Pair* for changements, etc.

Cia Fornaroli is another dancer from La Scala. Her instructors were Adelaide Vigano, Achille Coppini and Caterina Beretta. She danced at the Met. from 1910 to 1914. After Cecchetti died she succeeded him as director of the La Scala academy. Cia Fornaroli does not teach regularly, but conducted classes for Ballet Theatre during the 1939-40 season.

In Chicago there are Mme. Jeanette Noel from Belgium and Mme. Elizaveta Kovriguine. The latter is originally from Moscow and she danced in the Diaghilev Ballet as Elisaveta Glueck. She came to America with the first Russian Ballet headed by Theodore Kosloff and then returned to Europe spending the next two decades dancing and producing ballets in Paris, Amsterdam and other cities. She had been an assistant of Olga Preobrajenska before she came to America in 1936 to teach at the Merriel Abbot School in Chicago. In the summer of 1940 she taught the members of the Graff Ballet in their quarters at New Fane in Vermont.

Several dancers in the ballet companies that tour America have taught special classes and given courses in many cities. Alexandra Danilova taught in the Edna McRae School in Chicago and at the School of American Ballet in New York; Dolin and Markova taught at Jacob's Pillow. Dolin also taught in New York and for a dancing masters' convention. David Lichine taught classes in the studio of Nico Charisse in Hollywood; Mia Slavenska taught in Los Angeles; British Anthony Tudor gives classes for the members of Ballet Theatre.

Igor Schwesoff came with the de Basil Co. in 1940 and remained to teach in New York, as did Vera Nemtchinova whose eminence as a ballerina makes her particularly good at imparting grand style.

Felix Sadovsky, who came to America with the Polish Ballet that danced at the New York World's Fair taught character dancing in Chicago. Hungarian John Petri also teaches in Chicago. Mme. Helene Chanel, a Frenchwoman with an opera ballet background, taught in Los Angeles in 1941.

There are others. Serge Temoff in New Jersey, Senia Solomonoff in Baltimore Dmitri Gnouchief in Washington, D. C., Boris Volkoff in Toronto—too many to go on listing them.

European dancing teachers have come to America from the beginning. Their position in the community has gone through several stages; their forms of dance have varied. Their teachings have been more or less absorbed, and they have had and are having an effect on American dance, on American dancers, and on America.

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